

Sets in Order

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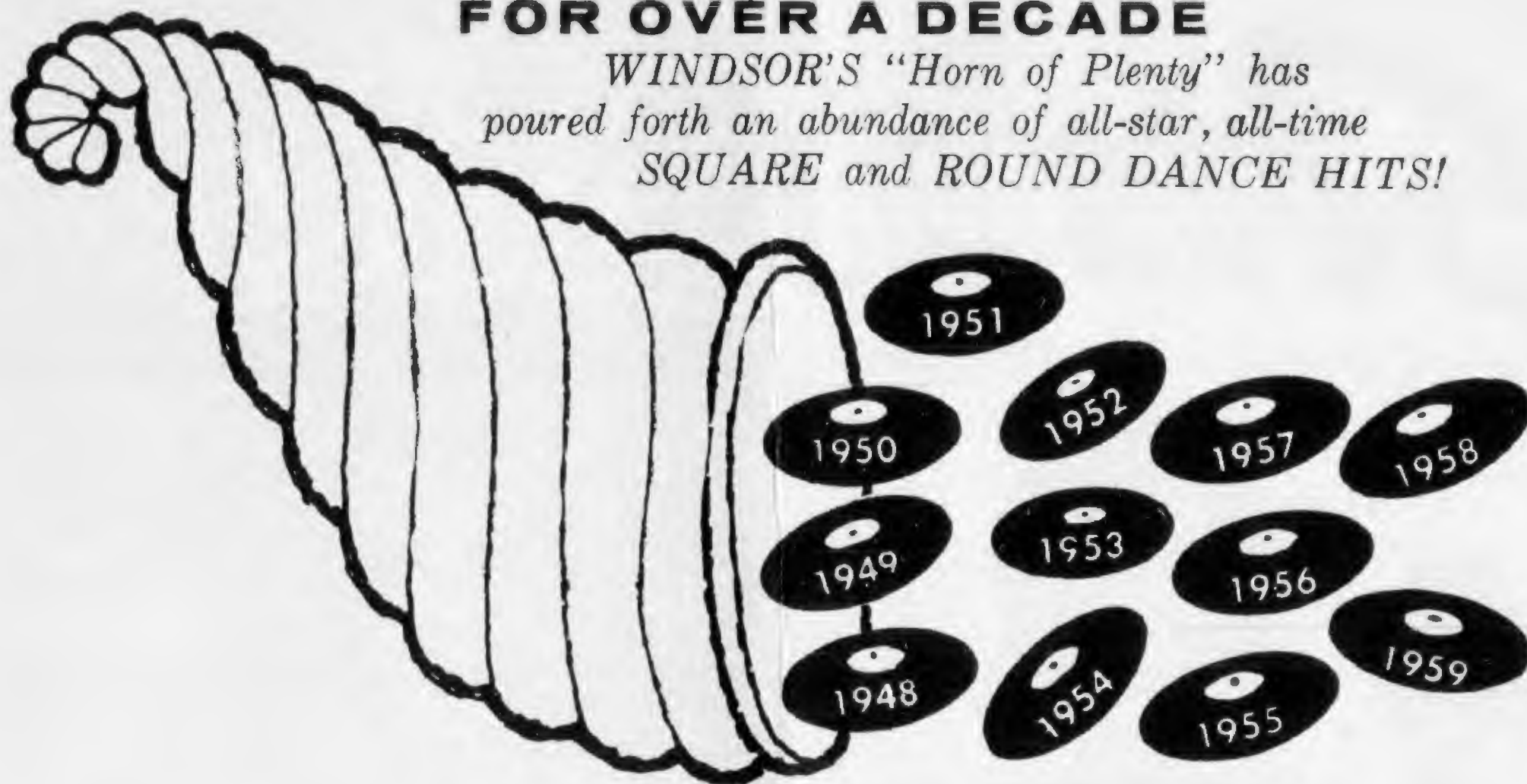
VOL. XI NO. 8

AUGUST, 1959

The Official Magazine of SQUARE DANCING

FOR OVER A DECADE

WINDSOR'S "Horn of Plenty" has
poured forth an abundance of all-star, all-time
SQUARE and ROUND DANCE HITS!



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SQUARE DANCES

(with and without calls)

- #7405 Hurry/Old Fashioned Girl
- #7426 Green River/Four Leaf Clover
- #7441 Little Shoemaker/Ready & Willing
- #7444 Alabama Jubilee—Just Because
- #7452 Basin St. Blues/Who's Sorry Now
- #7458 Mama Don't Allow It/Spinning Wheel
- #7461 Honeycomb/Flip
- #4476 Write A Letter/Little Sue

ROUND DANCES

- #7605 Waltz Of Bells/All-American Promenade
- #7613 Glow Worm/"1898"
- #7615 Teton Mt. Stomp/Varsouvianna
- #7636 Dreaming/Starlight Waltz
- #7638 Blue Pacific/Waltz Of The Range
- #4650 Left Footers One Step/Mabelon Waltz
- #4651 Tenderly/Morning Waltz
- #4653 Drifting & Dreaming/Ain't We Got Fun

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Square Dance Date Book

- Aug. 1 — Hoe-Down Festival
Flin Flon, Manitoba, Can.
- Aug. 3 — Totem Twirlers 2nd Ann. Trail Dance
Athletic Hall, Peachland, B. C., Can.
- Aug 6-8 — 6th Ann. Jamboree
Penticton, B. C., Canada
- Aug. 7 — Puget Sound Council Seafair Sq.
Dance, Civic Audit., Seattle, Wash.
- Aug. 14 — "Paper Moon" Dance
Hillside Shopping Center, Hillside, Ill.
- Aug. 15-22 — Starlight Squares Vacation
Lake Riley, W. Va.
- Aug. 21-22 — 6th Ann. Folk & Sq. Dance Fest.
Penn. State Univ., University Park, Pa.
- Aug. 22 — Southern Dist. Summer Dance
Civic Audit., Ardmore, Okla.
- Aug. 28-30 — 1st Ann. Wisc. Sq. Dance Conv.
Appleton, Wisc.
- Aug. 29 — 6th Ann. Oil City Hoedown
Air Terminal, Casper, Wyo.
- Aug. 29 — Tybee Twirlers Open Dance
Memorial Park, Savannah Beach, Ga.
- Aug. 30 — Ranchland Dancers Picnic & Dance
Danceland Ranch, Camp Hill, Pa.
- Sept. 4 — 2nd Ann. State Fair Square Dance
Governor's Hall, Sacramento, Calif.
- Sept. 5-6 — EAASDC Labor Day Round-Up
Kurhaus, Wiesbaden, Germany
- Sept. 5-7 — 3rd Ann. Knothead Konvention
Clearwater, Fla.
- Sept. 10 — Western Days Opening Sq Dance
Counties Bldg., Fairg'ds, Sacramento, Calif.
- Sept. 11-12 — 2nd Ann. Square Dance Festival
Munic. Auditorium, New Orleans, La.
- Sept. 18-20 — 2nd Conn. Sq. Dance Week-End
Hartford Y Outdr Cntr, N. Colebrook, Conn.
- Sept. 26 — Iowa State Festival
Des Moines, Iowa
- Sept. 27 — S.D. Callers' Assn. S.C. 2nd Dance
Arama, Sportsman Park, Los Angeles, Calif.
- Oct. 2 — 2nd Ann. Fullerton Festival
Sunny Hills, Fullerton, Calif.
- Oct. 2-3 — 8th Intermountain Festival
Salt Lake City, Utah
- Oct. 3 — Tri-State Assn. Convention
Joplin, Mo.
- Oct. 4 — 6th Ann. Aebleskive Square Dance
Memorial Building, Solvang, Calif.

Sets in Order

Published monthly by and for Square Dancers
and for the general enjoyment of all.

VOL. XI NO. 8

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Balance 102
Whispering/We've Got Rhythm
Balance X-109
All American Girl/Kansas City
Balance 105
Changes/By and By

DANCE CAMPS

Aug. 3-8 — (Second Week) College of Pacific Folk Dance Camp, Stockton, Calif. Coordinators, Buzz Glass, Sally Harris, Jack McKay. Write Lawton Harris, College of the Pacific, Stockton, Calif.

Aug. 24-30 — 9th Ann. New England Square & Round Dance Camp, Camp Becket, Mass. Charlie Baldwin, Dick Doyle, Herbie Gaudreau, Prof. Longley, Mac McKendrick, Stan Burdick, Randy Stephens. Write War-

ren Scott, Boston YMCA, 316 Huntington Ave., Boston, Mass.

Sept. 4-7 — Labor Day Square Dance Vacation, Camp Kauffman, Md. Sponsored by National Capital Area callers. Write Jane Hacking, 815 Marlo Dr., Falls Church, Va.

Sept. 18-20 — Hi Sierra Square & Round Dance Camp, Giant Forest, Sequoia National Park, Calif. Arnie Kronenberger, Chuck Jones, Hunter & Jeri Crosby. Write Jeri Crosby, Three Rivers, Calif.

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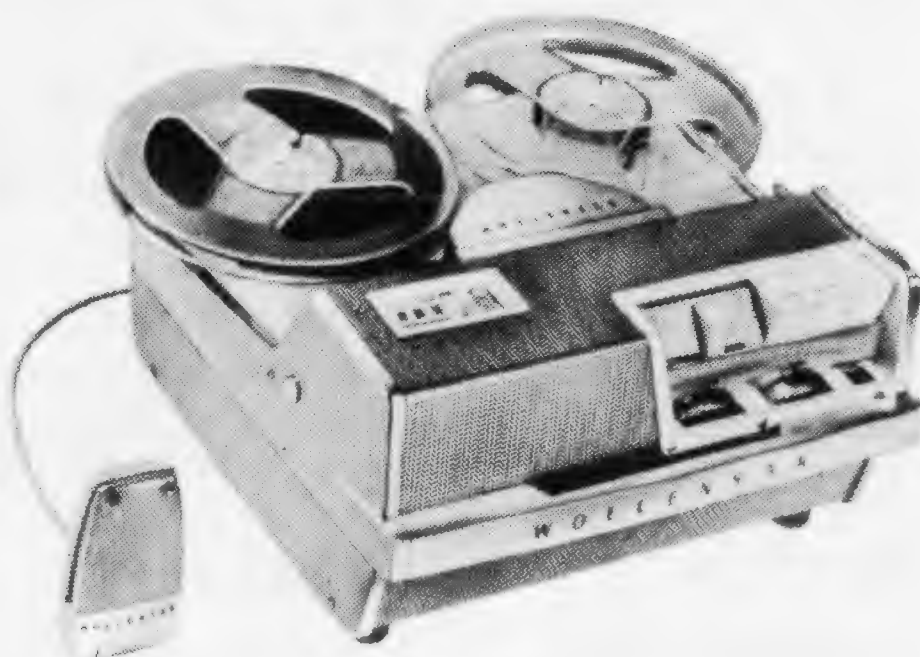
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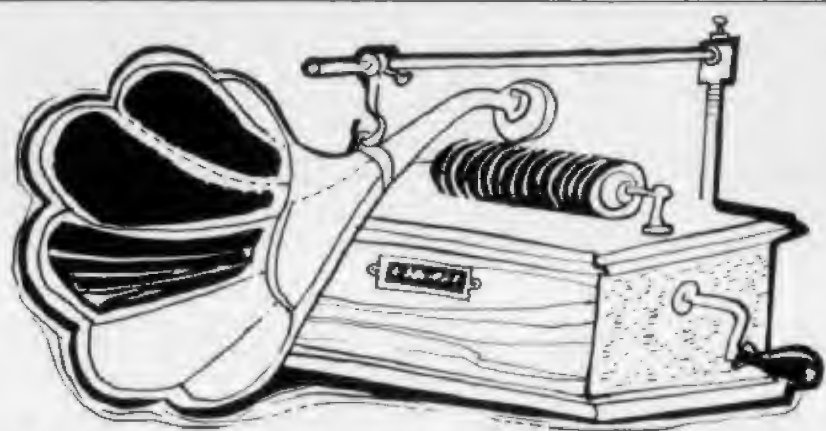
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From The Floor

("From The Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

... First of all, we arrived in Germany with little or no knowledge of activities. We did find they had square dancing at Ramstein Air Force Base on Saturday nights but by the time we got settled so that our children could be looked after, they stopped the dances. So far we have not done any square dancing — and do we miss it!

Right now we are located in Bad Krueznach. We have noted that there is a beginners' class here — provided they get enough... We hope that we will be able to get back dancing soon.

Major Charles Stanton

Bad Kreuznach, Germany

Just you wait till next month. Bruce and Shirley Johnson will be doing the Roundup in Weisbaden and you're in for a truly great treat.—Ed.

Dear Editor:

... It may interest you to know that I have been teaching a group in... Phoenix, Ariz. They are the "retired" age and many of them had done no dancing of any kind, for a number of years. It is so rewarding to see how much pleasure they get from the realization that they can square dance, too... Needless to say, I enjoy every minute of teaching and calling, 3 classes a week... I, too, belong to the "retired" class so it is my hobby and I love it. We dance a little slower but it is good for the older folks, both mentally and physically...

Olive Butler

Phoenix, Ariz.

It would be interesting to know just how many of these "retired groups" we have dancing away in trailer parks all over Florida, Arizona, California, Colorado and other states. Editor.

Dear Editor:

There is a group of 50 couples here in Topeka who arrange to have 6 traveling callers come in to call dances as a supplement to the local clubs. This year has offered the first opportunity which we have had to make these

(More Letters on Page 33)



AS I SEE IT

bob osgood

August, 1959

THIS MONTH we salute those all-time favorites in the field of square and round dances. If you haven't already looked over pages 9, 10 and 11 of this issue you might like to stop right now and write down your three favorite singing calls, patter calls and round dances from all of the dances you've done. When you've finished, compare them with the lists of favorites submitted by callers in many parts of the country, and send us *your* list.

Noting the titles that showed up most frequently we're not a bit surprised. For the most part these were dances that came out early in the game and almost automatically became a part of every caller's and dancer's repertoire. Back in those days new dances were relatively uncommon and when a well-written number would be released almost every caller and teacher pounced upon it. Undoubtedly in the last few years there have been some extremely fine dances introduced but they've been snowed under by avalanches of just average material.

If you'll remember back a few years when you'd visit different clubs and dance to different callers you were almost sure of doing the same singing calls and the same round dances wherever you went. Recently, however, you could dance to two callers in areas only a few miles apart and hardly duplicate any part of the program all evening.

To us this survey has been a most encouraging revelation. Despite constant change and the great trend to the ever-new material we have come to the place where we have our

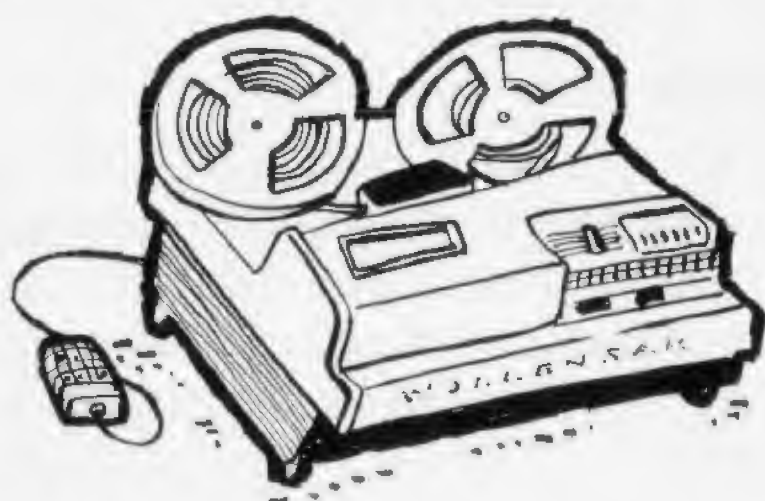
recognized list of "standards." For every Alabama Jubilee, Old Fashioned Girl, Arkansas Traveler, Ends Turn In and Blue Pacific Waltz there will be dozens of other dances, but time alone will test their popularity and see if they fit into this collection of all-time favorites.

Familiar Story

HEADLINE in Springfield, Massachusetts, *Union*: "School Group Studying Whether Gym Floor Can Take Square Dancing." Seems that a difference of opinions on the part of the School Committee members has brought up a full size investigation as to whether school gymnasiums should be rented to square dance clubs. According to one board member "No square dancing permits should be allowed for gymnasiums. Gymnasiums are primarily for the pupils' physical education program. We don't have enough money now to rehabilitate schools, let alone keep floors in good condition." Board member number two: "We should be willing to let them (the square dancers) use cafeterias which have terrazzo floors." Superintendent of Schools: "That would be pretty hard on the feet. They probably wouldn't last more than one night on that." Chairman of the committee: "I don't think anyone has been aware that floors were being ruined." Then followed a short discussion as to whether square dancers should be charged extra for using the floors. Board member number two: "Every group that uses a floor ruins it. If we raise the rates for one we have to do it for all. These schools are for community use and that includes square dancing." The matter was referred to the buildings subcommittee for further study.

Tid Bits

NO RECENT word on the U.S. Commemorative Stamp program. Last indication was that the suggestion of a stamp portraying square dancing as a typical American recreation was submitted to the Citizen's Stamp Advisory Board. Additional letters going to this committee might possibly do some good... A new trend in the round dance picture? We're



beginning to notice several well-known square dance tunes being fitted to couple dance patterns: "Near You," "I Want A Girl" and "You Call Everybody Darling" are on the list. Why not "Alabama Jubilee" or "Don't Blame It All On Me"? . . . Ray Lang, in the office the other day, tells us that to date there are more than 40,000 members of the Washington Knotheads. At one dollar a head this knothed thing has turned into rather big business . . . Teenage square dancers in Southern California will have their own association one day before too long. They'll handle the whole operation themselves with a bit of encouragement from the grown-ups every once in a while . . . Folks owning a small square dance hall in Fort Meyers, Florida produced an unusually fine dancing surface by combining wax with the top layer of cement as it was being poured . . . Newspapers in Colorado Springs carried front page stories of battle of square dance enthusiasts, the traditional vs. the contemporary. No one gains in a public airing such as this. There is sufficient room for all interests in this broad field and when a problem does arise good common sense tells us that there must be some way to work out our differences calmly and just among those involved.

Pleased Customer Department

JUST BECAUSE we'd never tried it before we thought we'd pass on a recent experience we had with the folks at Electro-Voice. After about five years of not-too-easy handling of our EV-636 microphone this tired looking piece of equipment undoubtedly was ready to be retired. We'd dropped it on the floor, sprained its cable and had allowed it to take on the appearance of a tarnished piece of lead pipe. In buying a replacement we asked the dealer if he could fix up our old friend for a spare. "Why don't you just send it in to the factory; they'll check it over for you without too much expense." So we did. About two weeks later back came a microphone. (We were about to say "our" microphone but there was certainly little resemblance between this and the apparently-junky piece we had sent away.) In the first place it worked perfectly and it sounded every bit as fine as our new one. From the appearance standpoint you'd swear that every part was brand new. The bill was around \$10 and, for our money, it was more than worth the price. If you're interested, the address is Electro-Voice, Inc., Buchanan, Mich.

Salute To A Better Two Thirds

WORKING AHEAD on Sets in Order as we must, we'll have to wait until next month to give you a run-down on the Alaska institutes. Just know that this is an experience we wish we were sharing with you all. Square dance traveling, while always a great treat, is certainly nothing new for your editor but you should see Becky! The World of Square Dancing is slowly unfolding all of its miracles of friendships and fun for her. In just the few months that we've been married, we've square danced together in our two newest states, Alaska and Hawaii. This, together with participation in the National Convention in Denver and a wonderfully heavy schedule of club, class and institute work here at home, has transformed her into a first class enthusiast. A tip of the old straw hat and a trunk full of appreciation to Becky and to all the "Beckys" in this world who make their husbands' lot a great deal happier.

A Research Problem

EVER been curious as to just how many people there actually are in square dancing? We have, and chances are, you've wondered how true some of the published estimates of the numbers of dancers actually may be. Next month (September) we're going to attempt the first 'round the world census of dancers and beginners. If everyone is as curious as we are and will help by investing a few pennies on a post card or two and a few minutes to tally their local scene we should be able to supply you with an interesting report, either in November or December. We'll tell you in the next issue just what it is that we'd like to know, including the number of clubs, approximate number of dancers in these clubs and the number of members enrolled in the beginner classes under-way at that time. With everybody pitching we should be able to come up with some rather important statistics, just out of curiosity.

Next Month

WE'RE PLANNING a special article with ideas for handling publicity campaigns to entice new beginners into the fall classes. Both Chuck Jones and Frank Grundeen will be coming up with designs for posters you may be able to use.

ALL-TIME OLD TIME FAVORITES

WHAT makes a square dance great? And how does one judge a dance to be great? What is the criterion; what the quality? A foregone conclusion on a great square dance is that it is one which has rhythm and a smoothly flowing figure. It is simple yet offers enough challenge so that it is fun to do. And — it *lasts*. It is this quality of endurance in a square dance or a round which might well place it in the category of all-time greats.

In order to be specific, we have asked some callers representatives of many areas in the country, and who have been calling for a good

number of years, to tell us their choices for all-time favorite dances in the three following categories:

Square Dance Singing Calls
Square Dance Patter Calls
Round Dances.

To be considered the dances must be more than five years old and still be danced today. A compilation reveals these dances as the most popular choices:

Square Dance Singing Calls—Alabama Jubilee, Old Fashioned Girl, My Pretty Girl.

Square Dance Patter Calls—Arkansas Traveler (with Variations), Ends Turn In, Texas Star, Runoutanames and The Route.

Round Dances—Blue Pacific & Glow Worm.
And here are the individual choices:

Harold Bacon — Flint, Mich.

Alabama Jubilee
Trail Of The Lonesome Pine
My Pretty Girl

Texas Star
Inside Arch, Outside Under
The Route

Varsouvienne
Glow Worm
Jessy Polka

Pancho Baird — Santa Fe, N.M.

You Call Everybody Darling
Smoke On The Water
Alabama Jubilee

Arkansas Traveler
Ends Turn In
Texas Star

Georgia Polka
Schottische
Humoresque

Bill Bishop — Decatur, Ill.

Just Because
You Call Everybody Darling
Old Fashioned Girl

Ends Turn In
Arkansas Traveler
Forward 6

Mannita
Blue Pacific

Millie Blakey — Chula Vista, Calif.

Old Fashioned Girl
Lady Be Good
Kansas City My Home Town

Runoutanames
Yucaipa Twister
The Route

Tennessee Waltz
Waltz Delight
Glow Worm

Freddie Bunker — Sandwich, Mass.

Rose Of San Antone
Alabama Jubilee
You Call Everybody Darling

Blue Pacific
Desert Stomp
Irish Waltz

"Lefty" Davis — South Gate, Calif.

No, No, Nora
Carribean
Oklahoma Hills

Compton Star
Shuffle Star
Riptide

Beautiful Ohio
Blue Pacific
Glow Worm

Richard Dick — Little Rock, Ark.

Alabama Jubilee
Gonna Lock My Heart
Old Fashioned Girl

Arkansas Traveler
Texas Star
Dip & Dive

Glow Worm
Lili Marlene
Waltz Of The Bells

Ken Fowell — Great Falls, Mont.

Alabama Jubilee
My Pretty Girl
Steamboat

Pick Up Your Corner
Arkansas Traveler (Variations)
Grand Square

Blue Pacific
Wrangler's Two-Step
School Days

Jack McKay — San Francisco, Calif.

Old Fashioned Girl
Smoke On The Water
Don't Blame It All On Me

Drifters
Runoutanames
Arkansas Traveler

Blue Pacific

Doc Newland — Brookfield, Wisc.

My Pretty Girl
Tennessee Polka Square
Swing The Girl Behind You

Inside Arch, Outside Under
Right Hand Up, Left Lady Under
Ends Turn In

Jessy Polka
Happy Polka
Blue Pacific

Roland Onffroy — Boise, Ida.

Alabama Jubilee
My Pretty Girl
Red River Valley

The Route
Ends Turn In
Texas Star

Varsouvienne
Glow Worm
Blue Pacific

Paul Phillips — Oklahoma City, Okla.

Old Fashioned Girl
Susie
Alabama Jubilee

Ends Turn In
Arkansas Traveler
Texas Star

Art Roberts — Salina, Kansas

Alabama Jubilee

Arkansas Traveler (Variations)
Texas Star (Variations)
Chain Lighting

Gadabout
Tennessee Two-Step
Ida

Ken Smith — Bethesda, Md.

Smoke On The Water
Alabama Jubilee
Old Fashioned Girl

Arkansas Traveler
Ends Turn In
Runoutanames

George Waudby — Tucson, Ariz.

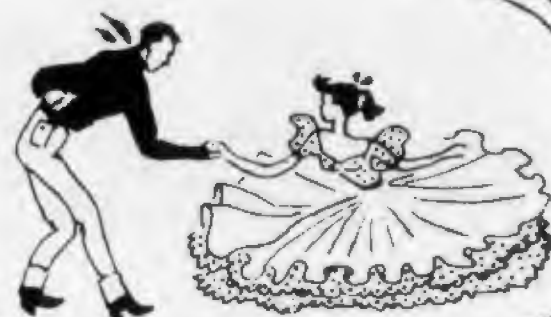
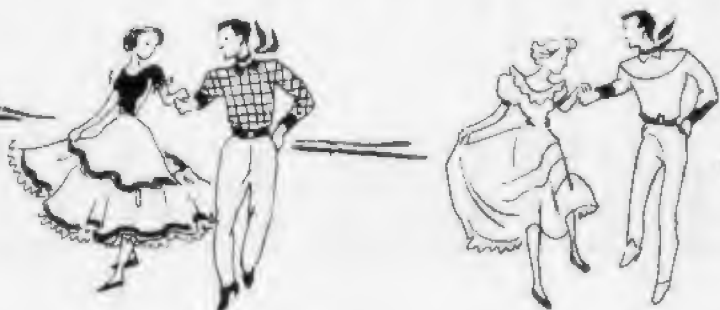
Alabama Jubilee
Down Yonder
Kansas City My Home Town

Four Gents Star
Ends Turn In
Inside Out, Outside In

Beautiful Ohio
Blue Pacific
Stumbling

And what are YOUR favorites? We throw caution and our clerical staff to the winds and invite you — one and all — to write us a post-card with YOUR choices as the All-Time, Old-Time Favorites. Remember the rules. The dances must be more than 5 years old and still be danced consistently.

"ALL-TIME FAVORITE" ROUND DANCES



By Frank and Carolyn Hamilton,
Pasadena, Calif.

LISTED on this page are some of the round dances which we feel have done the most for round dancing. The list is based on our own experience plus consideration of similar lists from over 100 national leaders. Each of these rounds is at least one year old; they range from "quickies," whose value lies in stimulating the novice to *try* round dancing, to several difficult routines which are favorites of the most skillful dancers.

Any attempt to classify rounds into "levels" is subject to disagreement since some comparatively complex routines have been so appealing that even the novice insisted on learning them. Our failure to include Varsouviana on our list is due to our feeling that this is a *type* of dance like the polka or waltz, rather than a set routine.

We do *not* agree that all round dancing should be limited to the "wonderful old routines" any more than we would expect people to stick to reading the same good books thru-out their lives. We *do* think that the *best* of the old should be retained in a sound round dance program. And here is the list, divided into two sections:

"All-Time Rounds" for Square Dance Groups

Black & White Rag	Tennessee Two-Step
Calico Melody	Teton Mt. Stomp
Champagne Time	Third Man Theme
Cocoanut Grove	Wrangler's Two-Step
Cotton Eyed Joe	Blue Pacific
1898	Dreaming Waltz
Gadabout	Drifting Waltz
Getting to Know You	Mannita Waltz
Glow Worm	Tammy
Happy Polka	Veleta Waltz
Love Me	Waltz of the Bells
Salty Dog Rag	Waltz Romance

"All-Time Rounds" for Experienced Round Dancers

Down the Lane	Irish Waltz
Heavenly Night	Kentucky Waltz (J)
Hot Lips	Kiss Waltz*
Rainy Day Refrain*	Lovers' Waltz
Side by Side	Moonbeam Waltz
Sophia*	Naughty But Nice
Little Spanish Town	(Davenport)
(Moss)*	Seventh Heaven
Think (Lowder)*	Waltz Carousel
Always	Waltz Delight
Autumn Waltz	Waltz Together
Beautiful Ohio	Wishful Waltz
Hour Waltz	

*indicates routines which are particular favorites of experienced round dancers.

ON THE COVER



Should you ever need an additional selling point for square dancing you might work on the physical phase as illustrated on this month's cover. Mr. and Mrs. Average Citizen (portrayed for us by Jeri and Harry Rutherford) are the same size within an inch or two. You'd never guess it when they go out to play bridge, catch a movie or go shopping. High heels and fancy chapeaux make our heroine three or four inches taller than her standard dressed male companion. Now, switch them into the customary attire for the Do Si Dandies or the Tumbleweed Twirlers, and you have produced a miracle. In her ballets Mrs. A. C. is now inches shorter than her cowboy booted spouse, and one look at the expression and you know that our hero has now taken his rightful place, master over all he surveys.



For Your Square Dance Club

CLUB OPERATION and a CLUB PAPER

MADISON 2 Squares is one of the older clubs in the Phoenix, Arizona, locale and has trundled successfully down the years with a minimum of organization and a steady membership. The club has good live music and a different caller for each dance. A president and vice-president run the show and the club is financed by a donation of \$1.50 per couple. M2, as it is known to the membership, meets first and third Saturday nights at the Madison Elementary School and there is a printed program for each dance.

Coffee is served both at the beginning of the dances and with a light lunch at intermission, with a committee of three couples in charge. Three other couples act as hosts and hostesses, different ones, of course, for each dance night.

In case the club treasury runs dry, which is very rarely, a special project is devised to set the wells flowing again. On the other hand, if there is any balance at the end of the year, which coincides with the end of the school year, the money is given for some playground or other project at the school.

In order to keep up club interest various schemes requiring membership co-operation are put into motion during the dance year. One Christmas, for instance, the club adopted a Christmas Family — father, mother and four young children — whose wage-earner had been out of commission for some time. Club members collected clothing in the proper sizes, being sure it was clean and mended before turning it in; gathered up non-perishable foods and didn't forget an assortment of toys.

This particular club is cited for your consideration primarily because of its simple operation and its net result of accomplishment.

Type of Club Paper

Crosby Squares out in Visalia, California, has found that a one-page mimeo-ed club news sheet has done a great deal to cement club interest and bring the membership out. Writing of said "newsette," known as the Crosby

Squares Blatter, is the responsibility of the refreshment committee for each dance. This is a very loose assignment for if the refreshment people renege, Nell and Davy Crockett, the club presidents, take over the writing. Style is kept in a light vein, usually reporting in detail what went on at the last club dance and projecting ideas about coming club dances. We quote . . .

"We helped the new Treasurer with the dues and admissions, and after juggling the money a while, we thought it might be nice to take the money received and pay up the dues of members who were farthest behind with their dues. It would make the books look better! . . . We forgot to make the punch till late; then one of the pumpkins caught on fire. So we decided to award the door prizes and make the guests happy. All the prizes were won by Crosby Square members. After that we gave up trying to organize the dance — just stepped back and let things happen." —October, 1958

"Crosby Square members lowered their square heads as honorable Judge Dave Stone pronounced sentence on them for not wearing their Crosby Square badges. Judge Stone sentenced all of them to wear a red bow on their index finger and a paper badge on which was written, 'My Name is Mud,' until they can remember to wear their Crosby Square Badges."

—December, 1958

. . . "Wanting everyone to show how happy they were, we asked them to smile continuously during the next two rounds. If anyone saw someone not smiling, they could take the 'sour puss' safety pin. At the end of the rounds the person having acquired the most pins would win a prize. It was nice! But smiling continuously for 10 minutes isn't relaxing — soon the smiles were either boisterous laughs, a weird smile (just sort of showing your teeth) or sick grins. Jeri had a ball and collected the most pins. She won a jar of vanishing cream to 'banish the smile wrinkles'." —January, 1959

HOW TO LEARN SQUARE DANCE CALLS

Part II

Editor's Note: This month we present the second and final article in this series on How to Learn Square Dance Calls.

There are no trick formulas or short cut methods for keeping up with all the new calling material, that I know. Many who call by memorizing and then reciting are being forced to rely upon the "Idiot Sheet" to keep abreast. This is unfortunate because many potentially excellent callers are reduced to the status of "readers" before they really start producing. Every caller must go through the "Memory, recitation" phase of calling before he masters the art and to resort to "Idiot Sheet" calling during the "recital" phase is like "cribbing" on an exam. You never really learn the answers.

As for "mastering the art," I quote in substance an old friend and mentor, Rickey Holden, who said, "Calling is like painting a picture. You visualize and describe the pattern which unfolds in your mind's eye. The painter creates the pattern on canvas; the caller creates it on the dance floor. The true artist paints an electrifying pattern of beauty. The beauty of mood captured by the painter is permanent and may be admired for generations. The beauty of the mood captured by the caller is wild and fleeting and is gone as soon as it is created."

When we, as callers, have so mastered the technical aspects of phrase, rhythm, timing and tone that they meld automatically with the music, then our minds are free to visualize movement, position and pattern in terms of persons in relation each to the other and to provide a running description of what the mind's eye anticipates. Once the caller begins to master this concept — the absorption of new variations is only a matter of molding the new ideas into familiar, established formations which the mind can picture.

— "Decko" Deck, Grosse Pointe, Mich.

I use two systems for learning calls. First, for a singing call, I usually read it over several times, then listen to the music many, many times. Next I read the call with the music.

After doing this several times I can tell if the words work out for me with the music. If not, I change a few of the words or alter a part of the figure to better suit the dancers in our area. From here on it's just repetition until I can do the call without the music. The better I know a dance the better job I can do of calling it.

In patter calls I do much the same, excepting, of course, that I use music I have called to many times before. On the other hand if I'm using a new hoedown record I use an old patter call I have used many times before. I prefer to dance a patter figure before learning the call. This helps a great deal to remember it. Another way to achieve the same end is to read a call over many times until you can actually see the dancers going thru the figure, in your mind. Never call a dance unless you know it thoroly.

— Danny Downs, Grandin, North Dakota

* * *

There are several ways for the beginning caller to learn calls and one of the best is to teach a class of beginning square dancers. This may sound obsolete but with all the new basics, a teacher is hard put to stick to the old outlined theories that have proved so valuable in the past.

Learning a call and learning to deliver the call to a group of dancers are two entirely different procedures. Learning to remember the figure of a dance is the best way to handle some of the volume of material that is available to today's callers.

Newcomers to the calling field are inclined to memorize the patter calls just as they do the singing calls but as they become more experienced and confident they find they can substitute their own words to their own style and come thru with the same figure, feeling much more at ease.

The "prelude" — getting everyone in the square in the desired position — is where I seem to need a little reminder as I have a
(For more, please turn to Page 36)

Chuck Jones

NOTE BOOK

Dear Bob,

I am astonished, pleased, overwhelmed, delighted . . . I'm, well I'm speechless, for the first time since my first fumbling "Nndood-dah" was accepted as "Daddy" by my enthusiastic but unexacting parents. If it satisfied them it satisfied me. I was perfectly willing, even as a baby, to have others believe that I knew more than I actually did. I may have been a mewling infant but I was not a foolish one.

Just what part of my plaintive appeal in the June issue of this magazine it was that inspired so many, many of you to answer I do not know. If I knew I would distill it or dehydrate it or something and package it, call it *Instant-Pull* or *Anser-Quik* and retire on the fat of my ego. Because in my boyhood this was considered the absolute epitome of success, if you could write a sales letter "that pulled" you were in, made, half way up the ladder that led to *success* and *personal prestige* and *leadership*.

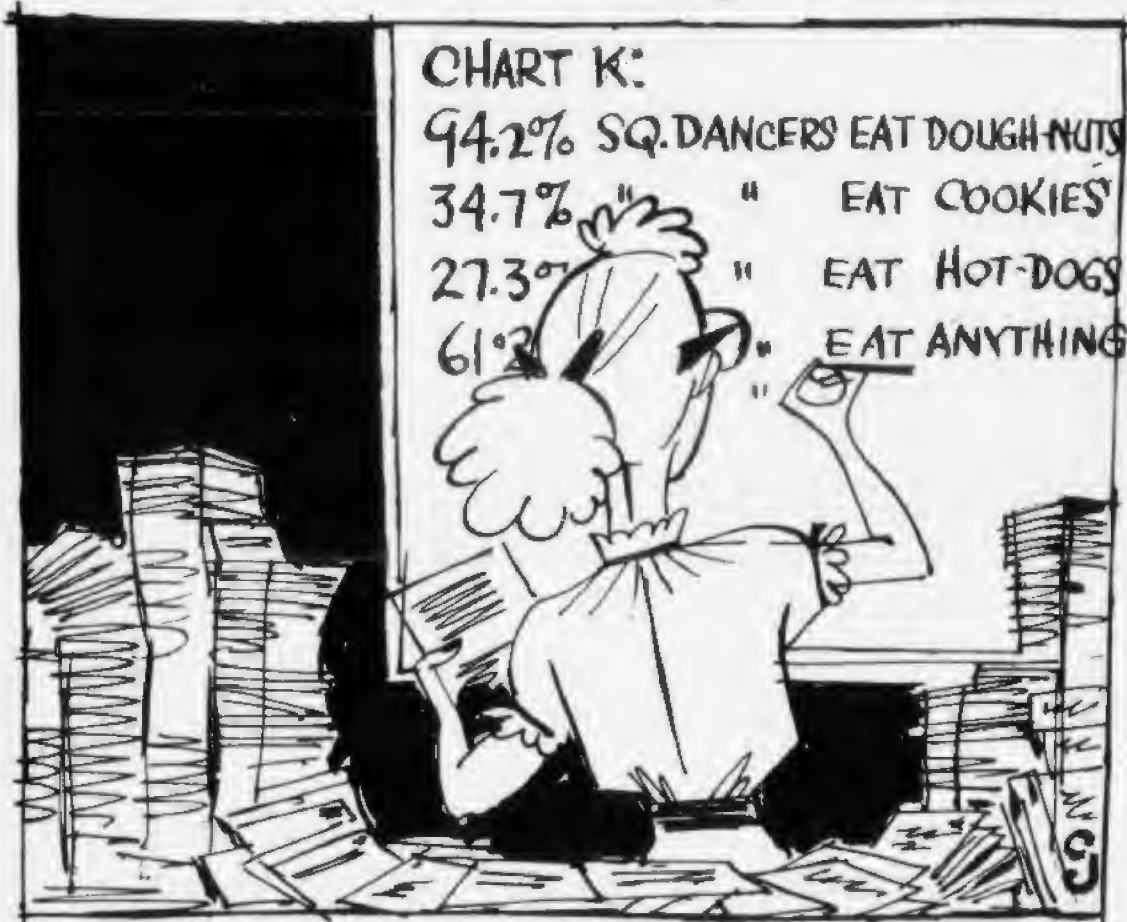
I'll tell you what I expected in answer to my appeal. I expected a few pennies — which I got, plus some nickels, some quarters and some dollars — enough at this early date (late June) to provide over four hundred meals for small children through UNICEF. I also expected a few letters from old friends, sort of pat-on-the-back type letters and I got those too but these old buddies didn't stop there — they carefully answered my questions and gave invaluable information and suggestions according to the experience of their areas. I expected a few post-cards and have received many post-cards, but most of the response — from old friends and new, from all over America, from Canada, from Mexico, from Japan has been in the form of long, thoughtful, carefully itemized answers to my questions.

I am determined to answer each of these letters individually because I know of no other way to express my thanks to you for your generosity, your time and your intelligent appraisal of these problems as they apply to you. I want you to know that if you have failed to

receive a reply by now it is because I expect to be in Europe for five weeks about now — this is the August issue, isn't it?

I think I'll bring you up to date on *that* while I'm at it. Dottie and I have a daughter in common, name of Linda, who is old enough to be married — and *is* married to a splendid young man named Bob, who in turn is employed by man name of Sam. They live in the Western section of the town of Berlin and are taking a summer vacation in England. They have a very small car and they needed someone to sit in the back and hold the luggage in place — Dottie performed a similar service for them in Italy and Southern Germany this spring. It's a sort of new thing — "luggage sitting," not as glamorous as baby sitting perhaps but an occupation one need not be ashamed of.

So anyway, during that time I will probably be unable to answer your letters because one cannot write thoughtful letters while holding two valises and a Gladstone bag.



During the time I am away Dottie will be correlating, evaluating and organizing the material into an order whereby it will be useful to all writers on the magazine. In the early stages of this evaluation one thing stands out most clearly: the tremendous areas of *agreement*. From everywhere these letters have been written there has emerged a sort of common cause, a universal belief in a number of unwritten but primary rules. These rules seemed to be based on common decency and courtesy, two old but often overlooked adjuncts to social life — but apparently not often overlooked among square dancers. The few isolated letters I received where people had been hurt or

disillusioned by square dancing or square dancers made it obvious that these basic rules had been ignored or forgotten by somebody.



I have come out of reading these letters with a supreme feeling of confidence in the future of square dancing. I know now more than ever that our wonderful hobby attracts wonderful people and that in the hands of these people the future of square dancing is safe — and exciting.

One of my questions was improperly stated and people from all over the country were correctly quick in pointing it out to me. "Challenge" dancing and a high metronome beat are not necessarily the same thing. I implied they were, through ignorance which in no wise excuses me, and found myself engaging in one of the ancient evils that have bedeviled our gossip and political columns for a hundred years — the practise of "coupling," which simply means that if you dislike something you simply couple it with something else other people don't like and ascribe the evils of one to the other. If you once knew a man who later turned out to be a criminal the trick in coupling is to point out the fact that he is a criminal and you were his friend. Therefore, by innuendo, you are a criminal.

Put it this way. I have no basic antagonism to "Challenge" dancing, to high metronome beat or to trick kicks, etc., I have enjoyed them all at various times in various places. I don't like them all together — which I am glad to admit they seldom are. Nevertheless my question implied that they were always found in one large distasteful package — an implication, as I say, that was neither intended or correct. Madeline Allen of Larkspur, California typified in her letter, one viewpoint of this and I would like to quote her here:

"Why must people (including you) confuse a higher metronome beat and high kicks with 'challenge' on the mental level? They are two or three completely different ways of adding excitement and interest to square dancing. Personally I'm in favor of keeping the beat to the speed where you can take one comfortable step on each count and can still get around the set. I am not in favor of any extra twirls for anyone and even the standard ones are too many for us. I hate the high kicks, both esthetically and physically — they seem to me to be dangerous and often destroy timing and make people dance in jerks (or *with* jerks). But I love the sort of challenge that makes you *think* . . . I don't believe though that all square dancing should become a battle of wits between caller and dancer . . . a lot of callers have never found out what weapons are fair and what are not . . ."

Many others felt as Madeline does, others frankly enjoy the high kicks and some favored a fast beat. But not one of these people implied in any way that they would insist on the things they enjoy if it resulted in unhappiness, discomfort or embarrassment to others. Nearly everyone in square dancing seems to have a remarkably high interest in the rights of others — in the universally accepted idea that any one dance should be attuned to the greatest need of the greatest number with careful attention always to the smallest minority.

Any dance held anywhere at any time can contain all or any of the variations *providing* that everyone attending *that* dance is equipped to participate fully — this seems to be the word from every section of the country we have sampled so far.

This makes sense certainly, just as so much contained in your letters does. Perhaps through this great flow of valuable correspondence we can isolate a few of the expected danger points in the problems of the beginner, of club activity, of organization and others. I know most of us found it easier to get our sons and daughters through childhood by knowing what diseases were natural to what age groups.

In racking my brains fruitlessly trying to express my gratitude to you I have come to one unfortunate conclusion: I seem to have more rack than brains.

But I love you just the same.

Chuck Jones



HOW would you like to try baking a layer cake that will serve 100 people? Irene Legg of Dalton, Ohio, numbers cake-baking among her numerous accomplishments and recently constructed a most glamorous one to celebrate the birthday of caller Bob Steffee. Here's how she did it.

Actually it is composed of 5 cakes — 4 - 9" cakes and 1 - 7" cake. Irene prefers "made from scratch" cake but if you are baking a cake in which all of the layers should be the same, the box cake mixes are most consistent. Irene makes each cake a different flavor, including two chocolate, a perennial favorite.

Start with three cakes on a plate or board. Since a big enough plate is hard to find Irene uses a board covered with foil. Place the three bottom layers petal fashion and cut a 9" round of cardboard to place on top of them, in the middle. This keeps the weight of the top two cakes from sagging into the base. On the cardboard put the fourth 9" cake and then the 7" cake to top it off.

For decorating the cake for Steffee Irene used roses, touch-me-nots and rosettes in yellow, pink and blue, with the icing. The caller's stand on the top layer was of plastic with yellow wagon wheels. The caller, western "band" and figures of the dancers were all from the local bakery shop. Irene put square dance skirts on the girl-figures, one set pink, one yellow, one blue and stood one set on each of the three bottom cakes.

This makes a most spectacular, ooh-and-ahh type cake and would make any dance into a real party. Try one for your most special occasion.

* * *

Shoe-Maker

Well, you don't really *make* the shoes but you certainly make them look different. If you

have a particularly pretty dance dress you would like to match in slippers, you might try covering a pair of plain ones. You may cover fabric, suede, or smooth leather and the fabric may be cotton, wool, rayon. A printed fabric is easier to use than a plain color for the first try. Gather up a large amount of patience, shoes, fabric and the following equipment and you are ready to go:

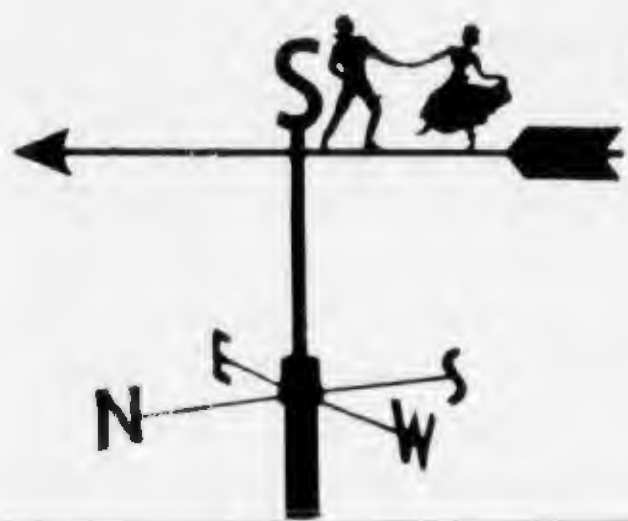
Scissors, six snap hair clips or clothes pins, case knife, paring knife, cloth (to dampen and keep your fingers clean), pins, casein glue (with a tip for applying, such as Will Hold or Elmer's), newspaper to protect working surface, soft camel's hair brush from the dime store.

First, loosen the soles of the shoes back $\frac{1}{4}$ " to $\frac{1}{2}$ " using a case knife.

Directions for the Toe:

1. Cut a true bias strip, long enough to cover toe of shoe and extend $\frac{1}{2}$ " on all sides. Stretch it around the toe and pin. Trim off excess material $\frac{1}{2}$ " beyond the sole and $\frac{1}{2}$ " above the top of the shoe. Snip to fit where necessary.
2. Cut the other toe piece by this cloth pattern matching the design of the fabric.
3. Spread glue evenly over the front of the shoe. With clean hands stretch the fabric on the bias until it fits the toe and the sides of the shoe smoothly.
4. Turn under the raw end at the instep on the diagonal line from the front to the back (similar to original shoe seam). Glue in place.
5. Trim the fabric at the sole edge to about $\frac{1}{4}$ " or $\frac{3}{8}$ ". Spread more glue at the joining of the sole and the top. Tuck fabric under using case knife.
6. At the top of the shoe fold fabric smoothly

(Please turn to Page 30)



'ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of Sets in Order. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles 48, California

Saskatchewan, Canada

Hazy Hustlers were the host club for a dance in a brand new hall at Round Lake Resort when the Manning Smiths were in the Yorkton area during the last of June. Tickets had to be rationed to nearby clubs and all dancers were not able to attend all four of the scheduled dances.

Square dance club memberships in and around Yorkton have increased mightily with some 1700-plus active dancers. A lot of credit for this increased interest and participation must go to hard-working Earle Park, caller and instructor in the area.

—Mina Millham

Manitoba, Canada

A Goodwill Square Dance Motorcade was planned for July 31-August 1. The group left Portage La Prairie at 9 A.M. July 31, stopped at Neepawa and Minnidoso to pick up dancers then traveled on to Dauphin for a Civic Luncheon, courtesy the Dauphin City Fathers. An overnight stop was made at Swan River, with a trail dance that night. The next morning the group was joined by dancers from all over the Swan River Valley and took off for Flin Flon, where a monster Hoedown was planned for that night.

—David Stevenson

New York

The Westchester Square Dance Festival took place on June 14 at the County Center, White Plains. Jerry Helt, imported from Cincinnati, Ohio, was joined at the mike by Westchester callers Bill Blake, Dick Forscher, Dick Jones, Dick Kraus, Slim Sterling and Marty Winter. Music was by the Westchester Hoedowners. Extra added attraction was a workshop in the local Little Theater in the P.M., especially for advanced dancers, with free admission to members of the Westchester Square Dance Assn.

—Marty Winter

Now here's one for the (bank) books! East New York Savings Bank has been sponsoring summer dances at Victory Field, Forest Park,

Queens, with Bart Haigh calling. Beginners are welcome and these is still time to get in on these dances on August 11 and 25. Admission is free!

—Bart Haigh

Greenwich Village is getting in on the act, too. Piute Pete calls "square dances in the round" in Washington Square Park every Thursday evening, 8 to 10:30 P.M. There is no charge; sponsor is the New York City Park Department.

—Piute Pete

Michigan

As part of Chelsea's 125th anniversary being celebrated this summer, the Promenaders and Whirlaways Clubs planned a Square Dance Jamboree for June 27. An intermediate level dance in western style, it was held in the high school gym. Calling was in the hands of "Ike" Eichhorn, regular caller for the clubs, aided and abetted by Shorty and Dorothy Hoffmeyer from Ann Arbor and Clarence Williams of Jackson.

—Clarence Wood

Merry Mixers of Manistee inaugurated the idea of Spring Square Dance Round-Ups of all the clubs in the newly organized Northwest Michigan Square Dance Council, on May 8. The dance was held in the new Armory with about 400 in attendance. Bob Dawson from Milwaukee was "head wrangler" and dancers were drawn from a radius of 150 miles.

—Geo. & Jane Barber

Belles & Beaux Club of Jackson acted as hosts to all the Belles & Beaux Clubs they could contact for a "Get Together" recently. Bob Kempf acted as M.C. This might well serve as an inspiration to Circle Eight Clubs and Promenaders and such like to follow suit.

—James Hartley

May 30 was a red letter day for square dancers of Traverse City because Dub Perry traveled up from Flint to call a dance sponsored by the Merry Mixers, Platter Squares and Platter Promenaders, as well as the Festival Dance



ROUND THE OUTSIDE RING

sponsored by the Northwest Michigan Square Dance Council. The gala was held at the St. Francis School Gym. —Charlotte Harding

Ohio

Jean Boden reports in her Barberton Herald square dance column that she discovered an old time callers' book, "Gems of the Ballroom," published in Chicago in 1896. She prints a "prompted" figure from the book and suggests it as a fun gimmick for a club dance.

The Summer Festival of the Cleveland Round Dance Teachers' Council was held on July 26 at Berea Fairgrounds. Starting at 3 P.M. there was a workshop with a Picnic Basket Pot-Luck at 5 P.M. An advanced round dance started at 6:30 P.M.

Kansas

Enthusiasm reigned supreme as the Square D Club of Salina celebrated its 10th birthday with a dinner-dance. Festivities started with dinner at the Casa Bonita, followed by dancing to caller Art Roberts and, at a late hour, the birthday cake and coffee. Highlight of the evening was the Mazurka Quadrille danced by those couples representing the Kansas Round Dance Assn. of this area who took part in the National Convention at Denver.

—Helen Roberts

Kansas Round Dance Assn., Inc. recently held its annual festival at Emporia. "Pete" and Ann Peterman of Fort Worth, Texas, were in charge of the P.M. clinic. The following officers were elected for the coming year: Earl Fry, Dodge City; Bob Fisher, Matfield Green; Warren Kirkpatrick, Dodge City; Enoch Lewis, Bavaria; Frank Lanning, Topeka. Dena Fresh of Wichita was presented with a life membership for ably serving as president for the association's first two years. —Warren Kirkpatrick

Free dancing is being provided for the public this summer in Topeka thru the efforts of the Recreation Commission and the Topeka Square Dance Callers' Assn., Inc. Dances are on Wednesday evenings at the Garfield Park tennis courts; in the case of inclement weather, inside the new Garfield Community Center.

—Fred Wellman

Texas

New officers of the Houston Square Dance Council are: Jimmy Holeman, Pres., Buck Flanagan, Veep; Blanche Marrero, Secy.; John McMahan, Treas.; Tom Mullen, Director-at-Large. Directors for the year are Cecil Talkington (he *must* be a caller!), Chet Thorne, Omer North, Earl Sears, Red Porter, Nelson Holz, Earl Eberling, Carl King and Norman Merrbach. There are now 37 member-clubs in the Council.

Pasadena Longhorn Club had a "Home-Made Ice Cream" Dance which featured some of the old-time callers. M. K. Kopp and Red Porter, charter members of the 10-year-old club, are its square dance instructors and the current class graduated in July.

—Vivian Holeman

The Third Annual Summertime Jamboree was held on June 19-20 at the Square Dance Corral, Longview. 38 callers were in the imposing line-up and music was by the Lone Star Ramblers. Red Warrick was M.C. for the event.

—Robbie McDaniel

Connecticut

The June meeting of the Connecticut Callers' Assn. was held in So. Meriden with Gordon Berrien presiding. The highlight of the afternoon was the conferring of Honorary Membership upon Rev. Walter "Pop" Euston, who has given so much time and effort to furthering square dancing in the state. Association Treasurer Stan Burdick announced that he will move to Ohio in September to take a new job. He will be sorely missed in Connecticut for he, too, has been one of the real workers for square dancing.

—Jean Fleming

The lively Manchester Square Dance Club has had quite a program in spring and early summer. Four round dance classes were conducted by Earl Johnston in May for new club members. Fenton "Jonesy" Jones was guest caller in May as was Slim Sterling. On June 23 the Silver Spurs' teen-ager group from Spokane, Washington, gave one of their beautiful exhibitions under the club's sponsorship. The annual spring outing was held on June 4 at Garden Grove.

—Stan & Elizabeth Best

Massachusetts

Twenty-eight sets dancing, ten callers taking turns at the mike and a specialty round beautifully done by the John Aldens made up part of the program of the Connecticut Valley Coordinators' Annual Get-Acquainted Dance.



ROUND THE OUTSIDE RING

When the group was formed 3 years ago, ten clubs participated for the purpose of co-ordinating calendar dates and promoting square dancing. Today there are 24 member-clubs covering an area from Northampton, Mass., to Hartford, Conn. This annual dance is a sort of bonus for good work done during the year. M.C. for the latest dance was Bob Pike, joined on the calling schedule by John Alden, Red Bates, Don Blair, Doug Cooley, Fran Huntz, Willie Jenkins, Gloria Rios, Ralph Sweet and Gordon Vaughn.

—Fran & Anita Martin

New Jersey

The Northern New Jersey Square Dancers' Assn. is swinging into its second year after a very successful first, which saw five instruction courses, special dancing programs, publicity achieved, demonstration teams active, etc. Now the NNJSDA has published its first issue of Grand Square, a newsletter.

At the Annual Delegates Meeting of the NNJSDA on April 26, the entire slate of existing officers was re-elected for a second term. These are Al Aderente, President; Bob Keck, Vice-President; Jim Cameron, Treasurer; Hazel Preston, Secretary; Wally Moran and Harland Kennedy, Advisors.

—Bob Keck

A new round dance club in New Jersey is called the Valley Steppers. Over 25 couples have signed up, with more showing interest. Bob and Edith Thompson of Staten Island are the instructors and the club meets 1st and 3rd Fridays at the Valley Fair Recreation Room, Paramus.

—Bud Sibbald

Marty Winter, Walt Bullock and guest callers have been featured at Hill Top Barn, Bloomfield, during the summer and can be enjoyed each August Saturday night.

—Marty Winter

Traveling callers in his area this summer are invited to contact Charley Thomas at Hoedown Hall, 500 E. Red Bank Cedar Ave., Woodbury.

—Charley Thomas

Pennsylvania

The Annual Mid-Summer Callers' Roundup will be held at Danceland Ranch, Camp Hill, on August 16, 3 P.M. till 9 P.M. All callers and dancers are invited to participate. On August

30, same time-span, same place, the Annual Ranchland Square Dancers' Picnic and Dance will be held.

—Tom Hoffman

Under the sponsorship of the Hellertown Recreation Program a class of 24 couples graduated to club status at a dance in the Dewey Fire House on May 15. This was the kick-off dance for a new club, Belles and Beaux, started by the graduates. Members from 3 established clubs in nearby Bethlehem joined in to make the dance a real success. Club president is Charles McElsees; caller-instructor is Mort Serfass.

—H. M. Serfass

Oregon

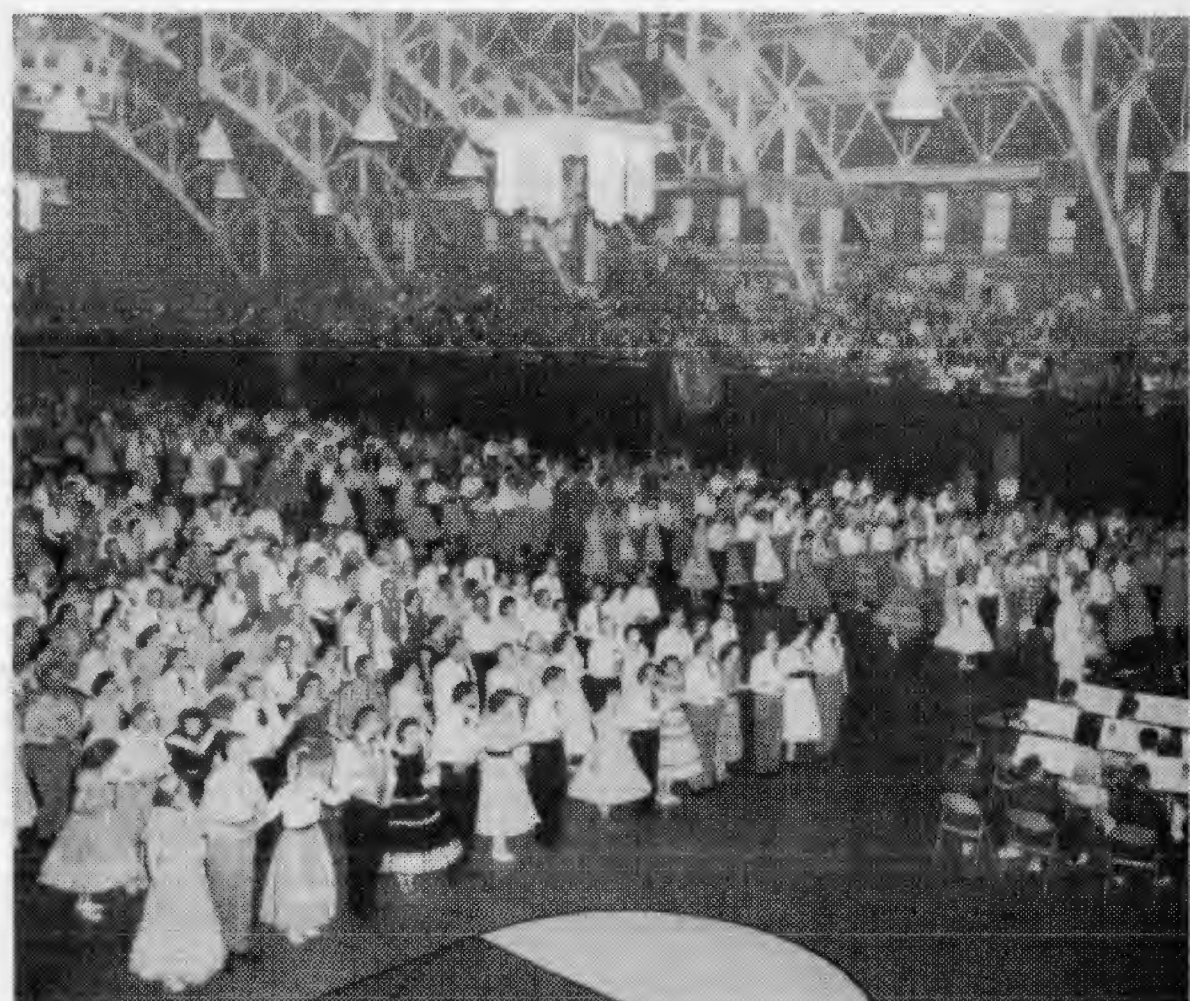
Present officers and area representatives of the Oregon State Federation held their 3rd Board Meeting as guests of the Lakeview Club who went all out providing week-end entertainment. There were conducted tours thru the Northwest's largest uranium reduction plant, a barbeque, an Old West rodeo and oh, yes, square dancing, too, with a Big Saturday night dance. Some 30 sets from all parts of Oregon and from Northern California were present to enjoy the hospitality.

Featured at Oregon's 1959 Convention-Festival, in addition to hours and hours of square and round dancing were 3 clinics conducted by the Dale Carnegie Institute (now this is new!); a club clinic; a session on calling technique and another on square dance styling; round dance workshops; sewing swapshops, etc. The dates — July 31 - Aug. 2 at Jantzen Beach Bowl, Portland.

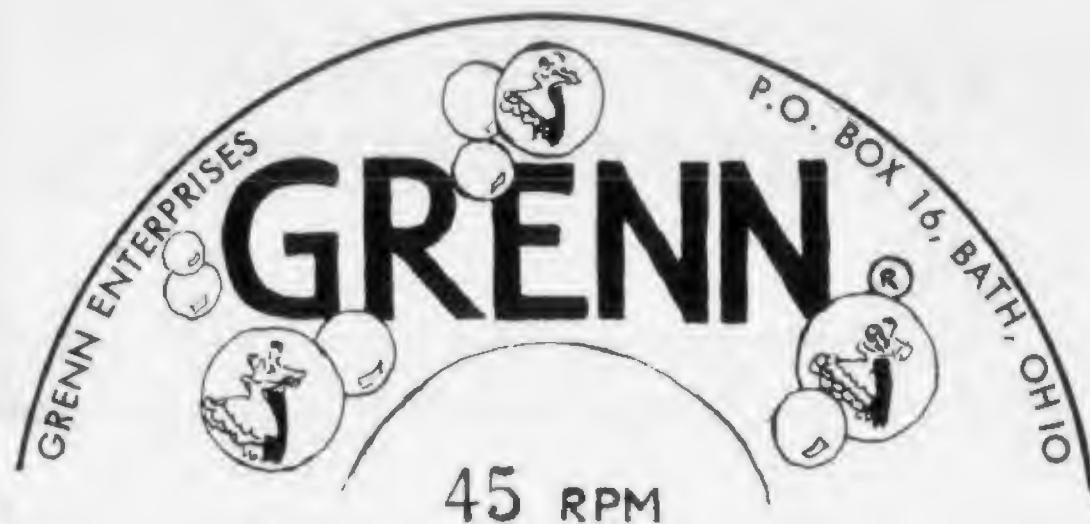
—Wayne Puckett

Hundreds of costumed dancers form neat lines as the Star Spangled Banner is played by the band shown in right foreground. Occasion is the kick-off for the 19th Annual Festival of the Lincoln (Nebr.) Folk and Square Dance Council at the University last May 9th.

Photo by Townsend Studios



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Sets in Order

WORKSHOP



FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

AUGUST 1959

LET'S GIVE THEM A REASON

THERE is a time in teaching when a caller lays out certain proven rules of square dance courtesy to his new crop of enthusiastic beginners. Many times these statements are accepted without a question because they come "...from our teacher, and he should know ..." However, occasionally you may leave a question or doubt in the newcomer's mind that may stay there until he has it answered to his satisfaction. Though many of these answers are obvious you might like to check the following against the ones you use.

Q — Why should men wear long sleeved shirts and why should the ladies steer clear of bare midriffs and play dresses, shorts and slacks when they square dance?

A — In the first place it's the thoughtful way to dress. When we exercise (and you must admit that square dancing is exercise) we give off a great deal of heat in the form of perspiration.

Somewhere along the line someone decided that either the man or the woman should have his arms covered as protection so that there would be at least one layer of cloth between arms in the forearm swings. Obviously the men lost and it's accepted good taste today for the men to come to square dances in long sleeved shirts. Another important point we might bring out here is that although clothes do not necessarily make the square dancer they certainly don't hinder his attaining that goal. Full skirts, western pants and shirts and gay colors seem to transpose a person rather miraculously from the atmosphere of a bank, an office, the mail room, the plumber's shop or the cartoonist's studio into the pleasant world of square dancing. In a sense, this is his uniform or costume. Full skirts help form the stars while you're dancing. Higher heels tend to make the men stand and dance taller. You may not realize it now, but the more you dance the more you'll appreciate the fun of dressing the part.

Q — How long must we attend classes before we're ready to go out and dance with our more advanced dancing friends?

A — In a way square dancing is like driving a car. Until you can react automatically under many conditions of driving — or dancing — you are a beginner, a learner, a student. Being an accomplished dancer isn't just "how much" you know. It's "how well" do you know, and how automatically do you react, to the things you've been taught. Learning your first allemande left and grand right and left was a great deal more difficult for you in the beginning than some of the more complicated square dancing basics you are now learning. The reason is simple: You're learning to "think" square dancing. The more practice you have, the more smooth will be your reaction time. Now it's just a case of preparing you, in a relatively short period of time to dance confidently with folks who have been at it for several years. Be patient. You have more to learn than they had, for new material is being "invented" all the time. The main objective in teaching you is to prepare you well and then to release you to the square dance world knowing that you can hold your own so that you will be an active part of this hobby for a long time to come.

Q — What's this bit about square dancing and drinking not going together?

A — There are still those citizens who think modern day square dancing and the old time barn dance are one and the same. They think of the roughness, the jug on the floor and believe that that's what square dancing is today in this mid 20th century. It's been a long, hard road but thanks to much proving and a great deal of dilligent work this misconception is fast disappearing. Church halls, public playgrounds and school buildings are put at our disposal. We're proud of this privilege and want to protect it. Then, too, it may seem to some folks that there are activities that need extra stimulation to make them interesting. Not so with square dancing. The interest, for you and all

of the others in the square with you, can only be dimmed if square dancing and liquor are mixed. No one is standing up on a soap box and preaching that drinking is wrong. In this case we're saying that the two have been proven not to mix. If you drink — just pick on another night than the one you've set aside to be with your friends and perhaps your family at a square dance.

To answer: "It just isn't done" to any of these questions isn't enough. These new dancers are intelligent people. If you're not sure of the answers to any of their questions don't try to pass it off but let them know that you'll find out, then follow through. The next time that you make the statement you'll be able to back it up with the reason why.

PHIL-A-REDHEN

By Nonie Moglia, Castro Valley, Calif.

First and third forward and back
Forward again half square thru
Box the gnat with the outside two
Face those two right and left thru
Turn 'em around and pass thru
On to the next and square thru
Three quarters do
Go on to the next and box the gnat
Face those two right and left thru
Turn 'em around and circle four
One full turn then no more
Inside two California twirl
Box the gnat across from you
Face the middle right and left thru
Turn 'em around and cross trail
Allemande left . . .

BOOM

By Warren Spears, West Plains, Missouri

Four ladies chain across from you
Two and four right and left thru
One and three square thru $\frac{3}{4}$
Sides divide and box the gnat
Allemande left . . .

WHIDBY BREAK

By Hal Ramaley, Oak Harbor, Washington

Promenade don't slow down
One and three wheel around
Pass thru the first old two
On to the next and right and left thru
Half sashay that girl with you
Box the gnat across from you
Remember! Face the one you box the gnat with.
Pull her by, on to the next, right and left thru
Half sashay in the same ol' way
Box the gnat across the way
Pull her by, on to the next, pass thru to the next
ol' two
Left square thru all four hands don't just stand
Pull her by, left allemande, here we go to a
right and left grand.

SINGING CALL

DON'T SIT UNDER THE APPLE TREE

By Harold Bausch, Leigh, Nebr.

Record: Keeno #2110, Eb

INTRO & BREAK:

Ladies center stand back to back
Gents go round the ring
Your own a left hand swing
Then promenade and sing
No No No — Don't go walkin' down lover's lane
With any one else but me
We'll all go marching home

FIGURE:

Head two couples cross trail
U turn back again
(Do a) Right and left thru and then
Oh Dixie chain and then
(Oh now) The lady go left, gents go right
'Round just one like that
Go into the middle and box the gnat
(pull 'em by)

And then you — Cross trail go round one
Pass your partner by
Swing on the corner go round and around
Promenade now on the sly
Sing! — Don't sit under the apple tree
With any one else but me
We'll all go marching home
Oh now the four little ladies promenade
The inside of that ring
Do-sa-do your partner
Just once around and then
Allemande left your corner
Come back and swing your own
You'd better keep this girl at home
SEQUENCE: Intro: Figure for heads twice; Break:
Figure for sides twice;
Tag to end call:
I really mean it!
You'd better swing your girl at home.

CASTAWAY

By Ruth Graham, Castro Valley, Calif.

All four couples a half sashay
Up to the middle and back that way
Just No. 1 go down the center
Split that couple stand four in line
Forward four and then fall back
Forward again go across the track
And Cast Off go around one
Into the middle half square thru
Stay facing out while No. 2
Go down the middle and split that pair
Around one you line up there
The line pass thru you're not done
Cast Off go around one
And circle four with that couple, son
A full turn on the side of the world
Dive thru, Calif. Twirl
Allemande left . . .

SPECIAL WORKSHOP EDITORS

Joe Fadler	Round Dance Editor
Bob Page	Square Dance Editor

BACK WOODS

By Warren Spears, West Plains, Missouri

Head ladies chain across the ring
One and three bow and swing
Promenade the outside ring
Half way don't take all night
Same two lead to the right
Circle four you're doing fine
Head gents break make a line
Forward up and back with you
Bend the line right and left thru
Two ladies chain to a left allemande.

DOUBLE FLEA BREAK

By Brownie Farris, Gadsden, Alabama

Ladies center, back to the bar
Gents center right hand star
Now back by the left and howdy do
Pick up the corner, she's brand new
Star promenade, you're on your way
Girls roll away, half sashay
Men turn back, go the other way round
Reverse that star, reverse the wheel
The faster you spin the better you feel
Twice around and listen to me
Same little girl double the flea
You box it now, we'll box it then
Pull 'er by, box the gnat, pull her by
Allemande left . . .

BREAK

By Bill Coleman, Oak Ridge, Tennessee

Allemande left that corner maid
Come back one and promenade
Promenade but don't slow down
One and three's gonna wheel around
Right and left thru the couple you found
Turn 'em on around, gals roll with a half sashay
Four in line you stand that way
The inside two do a right and left thru
Turn 'em on around, gals roll with a half sashay
Swing your own, she's coming your way.

MOUSIE

By Joe Johnson, Richmond, Calif.

All four ladies chain across
Turn 'em boys, don't get lost
One and three a half sashay
Pass thru while you're that way
Split the ring — go round one
Into the middle — box the gnat
Girls join hands, balance forward and back
Right and left thru — turn 'em around
Pass thru go around one
Stand four in line — forward and back
Forward again, box the gnat
Hold on tight, join hands in a line
Balance forward and back, you're doing fine
Then square thru four hands around
And the inside four roll back one
Circle half and have a little fun
Dive thru — right and left thru
Turn 'em around and square thru
3/4'ers round the middle of the land
Corners all — a left allemande . . .

NEW DANCERS SPECIAL

BLUEBELL

By Charlie Tennent, Gardena, Calif.

Record: MacGregor #825 A

Head couples right and there you circle
Head gents break, make lines of four, go up and back
Gents star left, pass by your Bluebell
Take the next star promenade go round the track
Now the men drop back and join your hands
Circle left go round the land
Left allemande then partners do-sa-do
It's a left hand swing with the corner maid
Take your partner promenade
Promenade this Bluebell round you know
(don't stop)
Gals turn back and meet your partner
Do-sa-do then promenade around you go
Take her home this brand new Bluebell
Then you swing your little Bluebell high and low
Repeat figure for heads. Repeat figure twice for sides.

STAR THRU

By Benny Walker, Napa, Calif.

One and three go forward and back
Do-sa-do back to back
Face the sides, star by the right
Go once around, heads star left
In the center of town, once around
To same old two, split 'em
Gent go left, lady right — line up four
Forward up and back right out
Arch in the middle — ends duck out
Round one — half square thru
Star by the right with outside two
Once around that's what you do
Heads star left in the center
Once around to same old two—split 'em
Gents left, ladies right, line up four
Forward eight, back with you
Forward again — pass thru
Centers arch — ends duck thru
Circle four — one full turn
Right and left thru — full turn
Star by the right with the outside two
One full turn — gal turn back
Left allemande . . .

CONTRA CORNER

JEFFERSON'S REEL

Suggested Record: Folkcraft 1151

Four hands around to the left
Circle four to the right, back to place
Right hand star with the same couple
Left hand star back to place
Active couples down the outside
Same way back to place
Down the center four in line
Active couples make an arch,
outside couples under
Up the center to place
(Submitted by Don Armstrong, who has supplied all of the contra descriptions used so far in the current series.)

LITTLE FLOWER

By Howard and Pauline Walkup,
Bartlesville, Oklahoma

Record: "Petite Fleur" — Laurie, No. 3022

Footwork: Opposite, directions for the man.

Position: Closed, facing LOD

Measures

Intro: Wait, Wait; Dip Back, Recover

In closed position facing LOD, dip back on L (S) keeping R in place, recover by shifting weight to R (S).

1ST SEQUENCE: 23 MEASURES

1-4 Walk, 2; Side/Close, Back; Back, 2; Side/Close, Forward

In closed position facing LOD, walk forward with a L(S), R(S); Step to side on L(Q) close R to L(Q), step back on L(S); Still in closed position facing LOD walk back to R(S), L(S); Step to side on R(Q), close L to R(Q), step forward R(S).

5-8 Walk, 2; Side/Close, Back; Back, 2; Side/Close, Step (to semi-closed)

Repeat 1-4, except on last step move to semi-closed position both facing LOD.

9-12 Walk, 2; Step/2, 3; Walk, 2; Step/2/ 3 (to banjo)

Walk forward L(S), R(S); Step forward L(Q), R(Q), L(S); Walk forward R(S), L(S); Step forward R(Q), L(Q), maneuver to banjo on R(S) by M moving in front of W to face wall while W does a 1/4 LF turn to face COH.

13-16 Around/2, 3; On Around/2, 3 (To Sidecar); Back/Close, Forward; Side/Close, Cross (To Open Position)

In banjo position step 3/4 around with a L(Q), R (Q), L(S); and a R(Q), L(Q), then on R(S) M turns 1/2 RF while W turns 1/2 RF to sidecar position with M then facing RLOD and W facing LOD; In sidecar position step back L(Q), close R to L(Q), step forward L(S) as W does a forward, close, back; M then steps to side (facing wall) on R(Q), close L to R(Q), cross R(S) thru to face LOD, while W continues to face LOD with a back, close, forward ending in open position with M's right and W's left hands joined.

17-20 Forward/2, 3; Wrap/2, 3; Forward/2, 3; Unwrap/2, 3

In open position step forward LOD with a L(Q), R(Q), L(S); Keeping hands joined M steps around in front of W with a 1/2 right turn to face RLOD stepping R(Q), L(Q), R(S) as W wraps by turning LF to face RLOD and then also joining other hands in front; in wrapped position step forward RLOD with a L(Q), R(Q), L(S); then step R(Q), L(Q), R(S) while unwrapping W by keeping M's right and W's left hands joined and letting W spin out with a right face turn.

21-23 (Change Sides) Step/Step, Step; Face/Step, Step (To Closed); Dip Back, Maneuver

Change sides to face partners stepping L(Q), R(Q), L(S); R(Q), L(Q), R(S); by keeping M's right and W's left hands joined

with M going under then turning 1/2 RF turn to face wall as W goes around to face COH to assume closed position; Dip back on L(S) keeping R in place, maneuver to face LOD by placing weight on R(S) and turning 1/4 LF still in closed position (Ready to begin 2nd Sequence)

2ND SEQUENCE: 24 MEASURES

Repeat Measures 1-23

24 Dip Back, Recover;

In closed position, facing LOD, Dip back on L(S), Recover on R(S)

3RD SEQUENCE: 24 MEASURES

Repeat Measures 1-24, except for the ending. Slow the last 2 dips, holding the last dip.

Routine: 1st Sequence: 23 Measures, 2nd Sequence: 24 Measures, 3rd Sequence: 24 Measures.

Note: (S) indicates count, (Q) indicates 1/2 count.

DEL RIO

By Manning and Nita Smith, College Station, Tex.

Record: Windsor 4652 — 45 r.p.m.

Starting Position: Open, both facing LOD, inside hands joined.

Footwork: Opposite. Directions for the M.

1-4 Walk, 2; 3, Turn In; Back, 2; Turn Out, Fwd;

Start L ft and walk fwd in LOD four steps turning inward and twd partner on fourth step to end facing RLOD with M turning 1/2 R and W turning 1/2 L, join M's L and W's R hands: start L ft and walk bwd in LOD three steps releasing hands and turning away from partner on third step to end facing LOD with M turning 1/2 R and W turning 1/2 L, join M's R and W's L hands and step fwd in LOD on R ft.

5-8 Fwd Two-Step; Bwd Two-Step; Roll Away, 2; 3, 4;

In open pos and starting L ft, do one two-step fwd in LOD; start R ft and do one two-step in RLOD; starting M's L ft, partners roll away from each other down LOD with four steps, M turning L and W turning R, to end facing in LOD in open pos.

9-16 Repeat action of Meas 1-8 ending in open pos, facing LOD, inside hands joined.

17-20 Stamp, Kick; Back, Turn; Stamp, Kick; Back, Turn;

Step fwd in LOD on L ft with a light stamp, kick fwd with R ft and swing R ft bwd; step bwd in LOD on R ft, step BWD on L ft turning 1/2 inward twd partner to face in RLOD with M turning 1/2 R and W turning 1/2 L, join M's L and W's R hands: repeat action of meas 17 and 18 starting R ft in RLOD, M turning 1/2 L and W turning 1/2 R to end facing LOD in open pos.

21-24 Repeat action of meas 17-20 except to end in SEMI-CLOSED pos, facing LOD.

25-28 Fwd Two-Step; Fwd Two-Step; Turning Two-Step; Turning Two-Step;

Start L ft and do 2 two-steps fwd in LOD; take CLOSED pos and, starting L ft, do 2 turning two-steps making 1 complete R

face turn to end facing LOD in SEMI-CLOSED pos.

29-32 Fwd Two-Step; Fwd Two-Step; Pivot, 2; Twirl, 2;

Start L ft and do 2 two-steps fwd in LOD: take CLOSED pos and, starting L ft, do 2 pivot steps making one complete R face turn to end with M's back twd COH; as W makes one complete R face twirl under her R and M's L arm with 2 steps, R, L, and progressing down LOD, M walks alongside with 2 steps, L, R, to end in OPEN pos, facing LOD, inside hands joined — ready to repeat the dance.

DANCE GOES THRU FOUR TIMES

Ending: Partners acknowledge after last twirl.

STEPPIN' OUT

By Roger and Jean Knapp, Corpus Christi, Texas

Record: Blue Star #3-1528

Position: Open, facing LOD.

Footwork: Same, both start on left foot.

Meas.

1-4 Step/Brush, Brush/Brush; Side/Behind, Side/Behind; Step/Brush, Brush/Brush; Side/Behind, Side/Behind;

Step to side toward center of hall on L, brush the R fwd and across the L, brush R backward to the left of the L ft, brush the R forward again; step R to side twd wall, cross the L behind the R, step R to side, cross L behind R; repeat above starting to the R and brushing L; then move twd COH.

5-8 Walk Around, 2; 3, 4; Step/Brush, Brush/Brush; Step/Step, Step/—;

M turning L face and W R face, walk around in a small circle in four steps (slow) to end facing partner, M's back to COH: step L in place and triple brush R as in meas. 1; then step in place R, L, R.

9-16 REPEAT STEPS OF MEAS 1-8 but start in facing pos. The M moves in RLOD while the W moves LOD in the side/behind and on the walk around end facing LOD in open pos for the triple brush and step in place.

17-20 Walk, 2; 3, 4; Step, B-R-U-SH-sh-sh; Step/Step, Step/—;

Moving in LOD in open pos, walk forward four slow steps snapping fingers on the off count as you walk; step L forward in LOD and slowly brush the toe of the R foot in a small circle to the R side and around in front, at the same time making a sh-sh-sh-sh,- sound with the mouth; step R, L, R in place.

21-24 Repeat meas. 17-20.

25-32 Repeat meas 1-8 ending in OPEN POS facing LOD ready to start.

Ending: Step back from the 3 steps in place on the M's L and W's R and bow to partner.

Note: This is a simple dance in that the 8 meas. of the figure are repeated. The first time through will be with music: the second time through will be with rhythm only: The third time through will be silent on the recording until meas 25 when the full music will come in for the ending.

STAR WALTZ

By Earl and Ouida Eberling, Houston, Texas

Record: Blue Star #3-1525-B—45 r.p.m.

Position: Open, facing LOD.

Footwork: Opposite. Directions for M.

Intro: Wait 2 meas, then Bal Apart and Together Meas.

1-4 Waltz Back-to-Back; Waltz Face-to-Face; Reverse Solo Turn, 2, Close; On Around, 2, Close;

Waltz fwd LOD turning slightly back-to-back; waltz fwd turning slightly face-to-face; release hands and waltz roll (M turning L face and W R face) one waltz meas progressing LOD; continue on around in another waltz meas to face partner in R HAND STAR POS.

5-8 Star (Waltz) Around, 2, Close; 4, 5, Close; W Twirls, 2, 3; 4, 5, 6 (To Open);

In R hand star pos, partners waltz CW around each other in 2 waltz meas to end M's back to COH: M waltzes fwd with small steps in LOD while W makes approx. 1 $\frac{3}{4}$ R face twirl under joined hands in 6 counts progressing in LOD (release hands at end of twirl) end in OPEN pos, facing LOD, inside hands joined.

9-16 REPEAT MEAS. 1-8, end facing partner in BUTTERFLY pos, M's back to COH.

17-20 Waltz Bal L; Waltz Bal R; W Twirls, 2, 3; Step THRU (face), Touch, —;

Waltz bal to L by M stepping to side in LOD on L, step R behind L, step in place on L; repeat waltz bal to R; release M's R and W's L hands and W twirls R face under joined lead hands, while M follows her progression with a 3 ct. grapevine (stepping L to side in LOD, R behind L, L to side); then both "STEP THRU," M stepping across in front of L in LOD (W stepping L across in front of R); face partner and touch L ft to R, hold;

21-24 REPEAT MEAS 17-20, except to end both facing LOD in OPEN pos, inside hands joined.

25-28 Step, Swing, —; Change Sides, 2, 3; Twinkle, 2, 3; Step, Touch, — (To Open RLOD);

Step fwd in LOD on L, swing R; change sides in 3 steps, W turning L face under joined hands to inside of circle, M waltzing CW around W to end facing partners (M's back to wall); Twinkle by M stepping L across in front of R towards LOD (W crosses in front also), step R to side, close L to R (take weight on L); step R across L toward RLOD, turning to face RLOD in open pos, touch L to R, hold.

29-32 REPEAT MEAS 25-28 in RLOD, end facing LOD in open pos.

DANCE GOES THRU THREE TIMES

Ending: On last time thru, do the "Step, Touch" of Meas. 32 facing partner, joining both hands momentarily, then W twirls R-face under her R, M's L hands, bow to partner.

This month we bring you two old timers that at one time were considered exhibition material. In addition, here are three of the all-time favorites listed on pages 9 and 10. Editor.

DO-PAS-O PRACTICE

STAR BY THE RIGHT

**First couple out to the couple on the right
Make a right hand star and howdy do
Hey, back by the left and how are you?**

Couple one make a right hand star with couple number two and moves clockwise. They then change to a left hand star and move counter-clockwise.

It's a right hand back to the lady left

Men reach with their right hand across their left shoulder and take the right hand of the lady behind them. Keep left hand star and keep moving.

Break by the left and pull her around

Back to your partner, don't fall down

Now you're doing a do-pas-o

It's partner left, with a left arm 'round

Corner lady with a right arm 'round

**Now back to your partner and you
turn her around**

Releasing the star men pull the lady around and in front of them. They pull past and all turn partners left and corners right and then courtesy turn their partners. This can be continued by having number one leave number two and repeating the action with three and four, or, keeping couple two, man number one can accumulate couple three into a circle left and then repeat the action with three and then four couples.

THIS USED TO BE DIFFICULT

SPINNING WHEEL

First and third lead out to the right

Circle half and don't you blunder

The inside arch and the outside under

After circling half way, couples two and four with their backs to each other in the center of the square, make an arch and move forward while couples one and three dive under the arch to the center of the square. Two and four California Twirl to face the square.

Right and left through and you turn right back

Two ladies chain in the center of the floor

Now, turn and chain with the outside four.

Wheel that lady back to place all promenade.

Active couples do a right and left through and the same two ladies chain. Then, with a full turn the active couples face out and the center ladies chain with those on the outside. While in the courtesy turn the center couples maneuver back to home position and all eight promenade in correct order. All men now have corners as their partners.

Now promenade go single file

With the ladies in the lead it's Indian style

It's a spinning wheel so roll it along

Continue the counter-clockwise circle but make a left hand star.

The other way back you're going wrong

Change direction and make a right hand star

The gents reach back with your left arm

And tie them up like a ball of yarn.

Men reach across and over their right shoulder with their left arm and take the left of the girl behind them but don't release the star or change the forward motion.

Now a do-pas-o will do no harm

It's that girl by the left with a left arm 'round

Corner by the right with the right arm 'round

Back to your own and you turn her around

And promenade.

Breaking the star they fudge slightly to face the girl behind them and do a do-pas-o. As the call to promenade comes before the finish of the do-pas-o use promenade position to turn the girl and all eight now have original partners. Can be repeated for sides.

AN ALL-TIME FAVORITE ROUND

BLUE PACIFIC WALTZ

By Henry "Buzz" Glass, Oakland, Calif.

Record: "Blue Pacific Waltz," Wind. 7609 or 7638

Position: Open dance position, facing LOD, joined hands extended backward

Footwork: Opposite throughout. Directions given are for M.

Measure

INTRODUCTION

1-4 Balance Forward; Balance Back; Balance Forward; Balance Back;

Swinging joined hands fwd & back; Step fwd L, touch R toe to floor beside L, hold 1 ct; Step bwd R, touch L toe to floor beside R, hold 1 ct; Repeat.

DANCE

1-2 Step, Swing, —; Turn, Turn, —;

Swinging joined hands fwd, turn slightly away from partner and step L, swing R across L (ct 1, 2, hold); then, swinging joined hands back and releasing, change places (M turning R in back of W, W turning L in front of M) with 1 full turn in 2 steps (make 1/2 turn R on R — ct 1, step L to complete turn—ct 2 hold ct 3). End still facing LOD, W on M's side, M's L and W's R hands joined.

3-4 Step, Swing, —; Turn, Turn, —;

Starting M's R, repeat Meas 1-2. End in OPEN POS, facing LOD, M's R, W's L hands joined.

5-6 Step, Swing, —; Step, Touch, —;

Repeat Meas 1; then, assuming CLOSED POS, step R, touch L beside R, hold 1 ct.

7-8 Waltz (R); Waltz (R);

In closed pos, do 2 CW waltzes starting bwd on M's L.

9-16 Repeat Measures 1-8, ending in SEMI-CLOSED POS, FACING LOD.

17-20 Step, Swing, —; Twinkle, 2, 3; Twinkle, 2, 3; Step, Touch, —;

In semi-closed pos, facing LOD, step fwd L in LOD and swing R fwd and hold 1 ct; Twinkle: step fwd R, then turning R-face to face partner step L by R, step R in place, both turning to face RLOD without

dropping hands; Repeat the twinkle twd RLOD: step L crossing in front of R, step R beside L, step L in place (M is now facing wall); Step R twd LOD (M facing obliquely twd wall), touch L by R, hold 1 ct.

21-28 Step, Swing, —; Twinkle, 2, 3; Twinkle, 2, 3; Step, Touch, —; Step, Swing, —; Twinkle, 2, 3; Twinkle, 2, 3; Step, Touch, —;

Repeat Meas 17-20 two more times.

29-30 Step, Swing, —; Hook, Pivot, —;

In LOOSE-CLOSED POS, step L swd along LOD, swing R across and in front of L, hold 1 ct; Step R near L (the hook step), then pivot L-face until feet are parallel, putting weight on R (cts 2, 3) as W does 1 waltz step starting L, swinging around L-face to face M (partners now in CLOSED POS, M FACING LOD.)

31-32 Waltz (L); Waltz (L);

In closed pos do 2 CCW waltzes starting L and PROGRESSING IN LOD.

Entire dance is done four times plus ending.

Ending: Repeat Meas 1-6; then, as M does 1 waltz step in place LRL, W twirls R-face RLR under M's L & her R arm; Change hands to M's R and W's L and bow (M's back to COH, W facing COH and partner).

AN ALL-TIME FAVORITE SINGING CALL

ALABAMA JUBILEE

By Joe Lewis, Dallas, Texas

Record: J Bar L #4117B—with Calls by Joe Lewis; #4124B—Instrumental

"A"

**Four little ladies promenade inside the ring
Gents just wait 'til she gets back and give her a swing**

Go all around your left hand lady, just once around

Bow to your partner, then swing her, go round and round

**Four gents promenade inside of the ring
Go once around and do-sa-do that pretty thing
Your corner you swing, and promenade the ring
To the Alabama Jubilee . . .**

Keep promenading—don't stop at home

Ending

All join hands and circle left, make a great big ring

Turn to the corner lady and you give that girl a swing

Put her on your right, circle left, then another corner swing

Put her on your right, away we go, circle left and then you know

Do paso as you come down and back to your own with a left around

**Promenade your honey and don't you slow down
Go . . . all around . . . that left hand lady . . .**

See-saw . . . around your taw . . .

**(Swing) the opposite lady 'cross the hall,
swing 'er Paw — swing Ma**

**Promenade and don't slow down,
four gents just turn around**

Go all around your left hand lady,

see-saw your taw

Allemande left with with your left hand,

here we go, right and left grand

Meet ol' Sal, meet ol' Sue, meet your own,

go two by two

Promenade her home and I'll tell you what to do

When you get home you swing her,

one — last — swing

Tonight we're gonna have a Ju-bi-lee

(Tag) An Alabama Jubilee

Sequence: Call "A" four times, then follow with Ending; or call Ending for an opener, then follow with "A" four times; or call "A" twice, use Ending for a Middle Break, then "A" twice more.

AN ALL-TIME FAVORITE PATTERN CALL

ENDS TURN IN

By Ed Gilmore, Yucaipa, Calif.

First and third go forward up and back

Then split your corner in the same old track

and four in line you stand

First and third go forward and back, then forward again and face their corners. Walk between the side couples "splitting the corners," gents turn to the left, girls to the right and stand in lines of four with the side couples

Go forward eight and back with you,

go forward again and pass through

Go forward and back in the two lines of four, then forward again and passing right shoulders with the person you are facing, pass thru and remain facing out. Do not turn back to face the other line of four

Join hands again—the ends turn in

After passing thru, join hands again in the line of four and the two active couples on the ends of each line turn in and come thru the arch made by the center couple in their line of four. The center couple in each line of four simply raise joined hands and pull the ends thru the arch to the middle of the floor. After active couples have come through the arch the side couples do a simple dishrag turn to face back to the center of the set

Circle four in the middle of the floor

Go once around with the pretty little thing, pass through and split the ring and four in line you stand

Active couples after coming thru the arch to the middle of the set join hands and circle four once full around, then again passing right shoulders with the person they are facing, pass through to the side couples, walking between them and standing in lines of four

Go forward eight and back with you, go forward again and pass through

Join hands again—the ends turn in

Circle four in the middle of the floor

Go once around and feel her heft—pass through and allemande left

Repeat as before up to the point where the active couples pass through in the middle of the set. At this point each person is facing his original corner in position for an Allemande left

WHIRLIBIRD

By Fred Applegate, La Mesa, Calif.

First and third a right and left thru
Turn on around and cross trail thru
Go around one and make that line
Forward and back, you're doing fine
Then the same two gents and a brand new pet
Veer to the right and hook by the left

Go across the set and hook left with opposite gent.

Spread out wide and feel their heft
The gals duck under and face the set
You all take a ride on the Harlem Rosette
When you get your back to your own home plate
Two ladies chain, then grand chain eight
Right and left, turn 'em man
With the gal in front, left allemande
Partner right, right and left grand.

BREAK

By Stub Davis, Waurika, Oklahoma

Four ladies chain that's what you do
Two and four right and left thru
Promenade and don't slow down
One and three wheel around and pass thru
On to the next and box the gnat
Face that two, right and left thru
Turn 'em round and circle four
Go half around and dive thru, pass thru
Box the gnat with the outside two
Face that two, cross trail thru
There's your corner, left allemande . . .

SINGING CALL

GIVE ME A JUNE NIGHT

By Chuck Goodman, New Orleans, La.

Record: Bogan #1109

OPENER, BREAK, CLOSER:

All join hands and circle left, beneath that moon above

Swing your corner twice around, don't tell her who you love

Put her on the right and circle to the left, around that ring you go

It's partner left and corner right, let's do a do-pas-o
Partner left and pull her by, then swing your right hand maid

Swing this girl twice around, then promenade
Just give me a June night, the moonlight, and you.

FIGURE:

The heads promenade, just half way around the ring

Come into the middle and swing your opposite, swing—swing—swing

Then face the sides, box the gnat, box it back you do

Split that couple, around one, down the middle, cross trail thru

Then allemande left your corner, right hand around your own

Box the flea with the corner girl, then promenade her home

Just give me a June night, the moonlight, and you.

SEQUENCE: Open, Figure Twice for Heads, Break, Figure Twice for Sides, Closer.

RUN FOR COVER

By Gordon Blaum, Miami, Florida

First and third go forward and back with you
Go forward again and square thru
Let's go all the way around — then
Square thru with the outside two
Go all the way around and hold your hat
Go to your corners and box the gnat
Face those two and right and left thru
Pass thru, on to the next and grand chain eight
Turn a new Sue, then half square thru
On to the next and grand chain eight
Turn a new Sue, then half square thru
On to the next and grand chain eight
Turn a new Sue, then left square thru
Go all the way around, run for cover
Allemande left your corner brother . . .

"SWANY'S" DIXIE DANDY

By F. V. "Swany" Swanson, Wauconda, Illinois

Head two ladies chain you do
While two and four right and left thru
*Head two couple swing you do
Forward up and back with you
Forward again—pass thru
Both turn left around one
Dixie chain just for fun
He goes left—she goes right
Around one into the middle
Box the gnat—face the middle
Pass thru—right and left thru
The outside two—turn the girl
Dive thru—Cross trail turn back
Square thru $\frac{3}{4}$ round
Allemande left, etc.

VARIATION From*

Head two couple do a half sashay
Forward up and back that way
Forward again pass thru
Both turn left around one
Dixie chain just for fun
She goes left—he goes right
Around one—into the middle
Box the gnat—face out
Allemande left, etc.

MORE "THOSE WHO CAN"

HIGH AND LOW

By Ralph Hill, Lawndale, Calif.

Head two ladies lead to the right
Circle three don't take all night
Ladies break and form a line
Forward and back you're doing fine
Right lady high, left lady low
Spin the gals and let 'em go
Forward six and back you go
Right lady high, left lady low
Spin the gals
Forward six and back with you
Those who can do a right and left thru
With a full turn til you're facing out
Separate go round one
Pass thru have a little fun
U turn back to a line of four
Forward eight and back once more
Forward again, box the gnat
With the lady on the left, left allemande.



Drew Whitney, Ogden, Utah

IN THE FALL OF 1949, Drew Whitney of Ogden, Utah, came into the square dance movement — by force! Drew had just returned home after spending 6 years in the U.S. Coast Guard and 3 years studying commercial art in Chicago. Fred Smith, a square dance caller and teacher and also his neighbor, felt that Drew needed a social outlet. With considerable maneuvering and some pressure he finally succeeded in getting Drew into one of his classes. It took only a few lessons for Drew to be irrevocably "hooked." He attended the lesson-series 1 to 10 a total of five times thru. During this indefatigable application Fred recognized in Drew a potential for calling and encouraged him to start.

In 1950 Drew attended his first institute with "Pappy" Shaw at Colorado Springs. The inspiration he received thru this contact was the final spark needed for him to go on with the square dance activity whole-heartedly.

Drew attends a summer camp every year, among them Asilomar. He feels that every teacher and caller owes it to himself and the people he teaches to attend such institutes.

In 1956 Drew served as Chairman of the Utah State Festival and will serve in the same capacity again this year. He is a Vice-President of the Associated Square Dance Clubs of Utah and was appointed by Dorothy Shaw to produce Utah's portion of her pageant at the National Convention in Denver, a most outstanding contribution.

Drew is kept busy calling and teaching from 4 to 5 evenings a week, with three regular clubs as well as a class going. He is interested in teaching both squares and rounds. He has called for festivals in Utah, Colorado, Arizona, Idaho and Wyoming.

Drew feels very deeply that a caller's primary purpose should be to serve the dancer and inject the proper spirit into the activity, rather than to seek personal acclaim.

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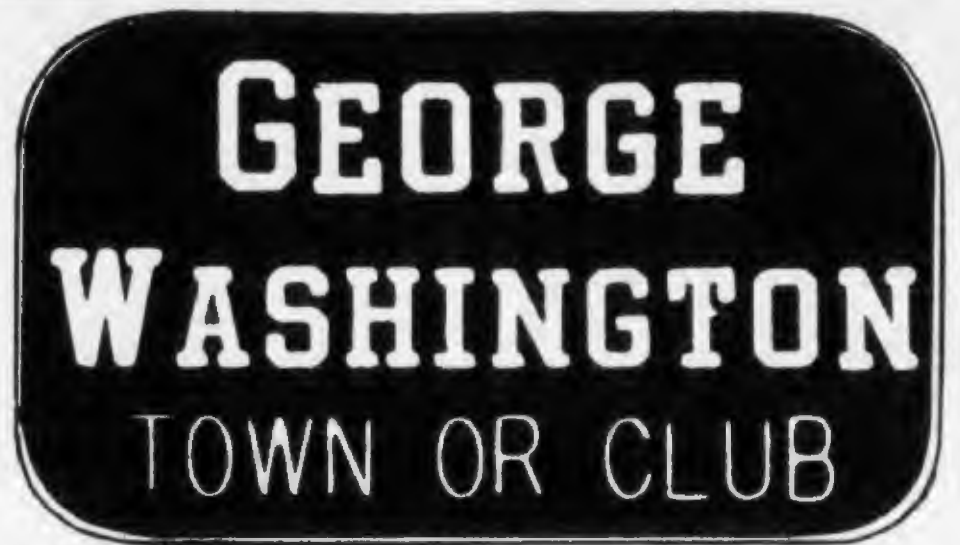
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(Continued from Page 16)

into the shoe. Snip where necessary and hold in place with snap clothes pins or hair clips until it dries.

Back of Shoe:

7. Cover the back of the shoe as you did the front using a narrower, longer piece of bias.
8. If the heel does not allow room to tuck in the fabric, snip at each edge of the heel, turn up a seam (with a little glue) around the back of the heel edge.
9. Apply glue to the back of the shoe, pull

fabric into place, turn under end at the instep. This fold on the back should butt against the fold on the front, should not overlap.

Heel:

10. To cover a pump remove the inside lining of the heel.
11. Stretch a bias piece of fabric around the heel, glue, tuck in at the top or fold under (as the heel seam in step #8).
12. Fold fabric in same way at bottom of heel.

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Dot and "Date" Foster, Decatur, Ill.

AS A TEAM Dot and "Date" Foster sound something like Morse code and on the dance floor they have opportunity to display the charm and proficiency which are so much a part of them.

Actually, the Fosters have been dancing all of their lives; started square dancing in 1950 and round dancing in 1951. They became really engrossed with rounds in the spring of 1951 when Dick Montgomery brought his Wagon Wheel Whirlers from Estes Park to Decatur. They went to Estes Park the same year and danced with the same dancers, gaining real inspiration from this experience.

They attended the United Squares Institute in Wisconsin for 4 straight years beginning in 1953 and were "exposed" to the wonderful teaching and philosophy of the Manning Smiths. This contact started the Fosters teaching rounds.

Dot and "Date" have attended round dance workshops in many places. They have handled the round dancing at a number of Jamborees, including the Illinois State Federations' for the last 2 years. They have been on the staffs of many camps and instruct 3 round dance clubs in Decatur, with at least one new class each year.

The Fosters have glowed in the choreography department, too, having introduced their You'd Be Surprised in 1958 and You Call Everybody Darling at the National Convention in Denver this year.

"Squares and rounds should and always will go together," says "Date," "butter is not necessary on bread but it does add tremendously to the flavor. Rounds add flavor at square dances. We have found that over a period of years, the square dancers that round dance stick with the program much longer. Our main thought is to teach the basics thoroughly and above all, to HAVE FUN!"



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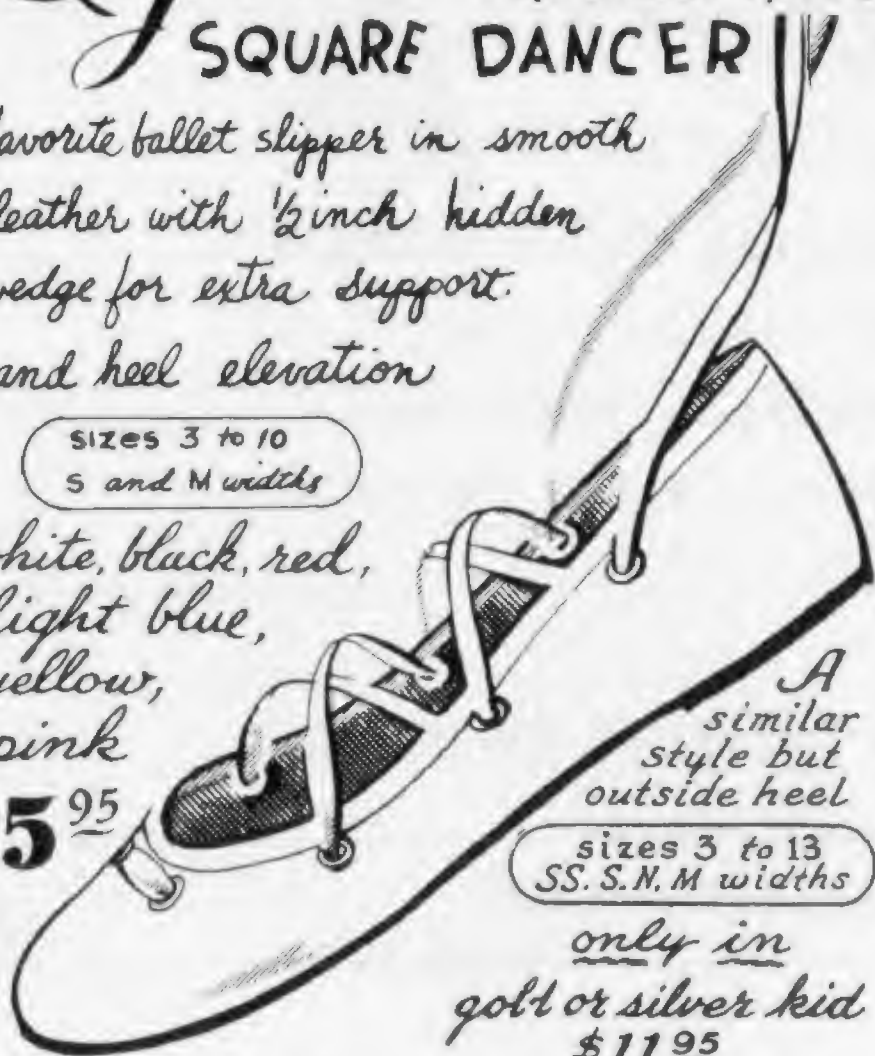
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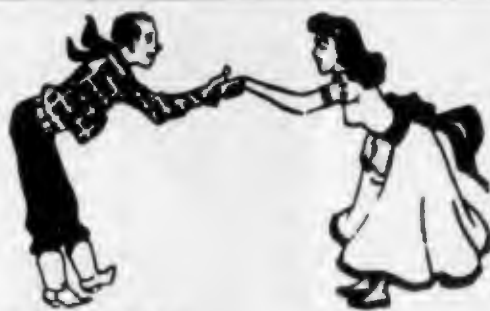
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CALIFORNIA ASSOCIATIONS ELECT

Three Southern California square dance associations have recently elected slates of new officers. As follows:

Associated Square Dancers in the Los Angeles area now have Lou Best, President; Bill Bergstrom, Veep; Dorothy Hope, Secy.; and Norm Seifert, Treas. Directors-at-Large are George Glass and Floyd Manlove.

Cow Counties Hoedown Assn. in the Riverside area has Geo. Cockrell, re-elected as Pres.; Mac McKeen, Veep; Ray Martin, Treas.; Vir-

ginia White, Secy.; Social Chmn., Dick Howe; Dance Chmn., Noel Smith; Insurance Chmn., Jack White. Cow Counties Callers' Assn. also has new officers in the persons of Ed Watts and Buck Covey.

Taking the reins of the Palomar Square Dance Assn. in Northern San Diego Co., are Bob Porter, Pres.; Fred Boyd, Veep; Claude Goodloe, Secy.; and Francis Jones, Treas. Directors are Bob Baker, Dutch Davidson and Jim Richards.



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(Letters, Continued)

arrangements for the group and we'd like to state publicly that it has been a pleasure to work with these gentlemen who tour the country . . .

We tip our hats to the traveling caller, as a class, in recognition of the effort he exerts to show people a good time through the medium of square dancing.

Glenna and Warren Downs
Topeka, Kansas

Dear Editor:

Hat Off and Big Congratulations to you for contributing to what seemed to us to be the highlite of Denver's National Convention. We were among the very few fortunate people who sat in on your panel, "Footnotes Before the Footlights."

We enjoyed every minute of it and we feel and wish there could have been more in to hear it. We were impressed by it and ask you to please be sure all speeches are printed in Sets in Order . . .

We feel an improvement that could be made is talk it up more or advertise it deeply so such value given by such splendid people could be attended 100% . . .

Lewis B. Linden
Colby, Kansas

Attendance at this particular panel which featured Dorothy Shaw, Pete Sansom, Joe Lewis and Chuck Jones, was unusually sparse and yet, in our opinion this was one of the true highlights of this or any previous convention. Great thought had been given by the speakers in preparing their material and from the session came several most valuable and possibly workable solutions to some of the activity's problems. We hope to publish some of this material in the near future.—Ed.

Dear Editor:

After reading with great interest, your article in the June issue, "How to Get Square Dancing in the News," I just had to send the (enclosed) article to you. We were well pleased with this article, not to speak of the article and picture that were in the Social Section of our local paper preceding our big dance.

The hall was filled to capacity . . . and we feel without the wonderful co-operation from our local newspaper and our wonderful club members who did all the leg work, plus this
(Continued on Next Page)

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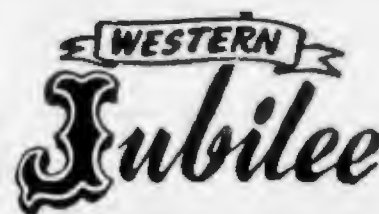
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follow-up article, our one big dance of the year would not have been the success that it was.

Bonnie Burns
Modesto, Calif.

We always enjoy receiving samples of newspaper publicity — thank you. Editor.

Dear Editor:

We agree deeply with Bob Osgood's article on a club that is broke is a happy one. We just finished a very successful season—our first—and we follow along with the happy but broke clubs. At the end of the season we had a party

for our members and dancers that had supported us all year. We gave them all benefit of what we had left in our treasury and we will start from scratch next season.

Camilla Guest
Swap & Swing Squares, Barrington, N.J.

This is just one of many "happy but broke" letters we received. Others touched on the fact that they discovered that a small club might never become famous and would never accumulate a large treasury but they could come mighty close to accomplishing their purpose of being a friendly and fun club. Editor.

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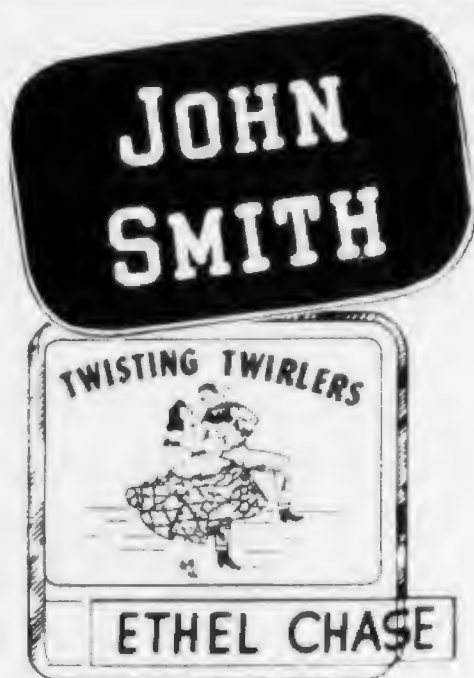
- #AC 101 Waiting for the Robert E. Lee/Don't Blame It All on Me—AC 102 is instrumental
- #AC 114 Frivolous Sal/You Were Meant for Me
AC 115 is instrumental
- #AC 117 Calico Girl/Sunday — AC 118 is inst.
- #AC 123 Bundle of Love/It May Be Silly —
AC 124 is instrumental
- #AC 142 Changin' Love/Swing Wth Sue —
AC 143 is instrumental

ROUNDS

- #AC 3103 Waltz of Love/Black and White Rag
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Dear Editor:

... It is especially gratifying when you see the eagerness and friendliness among the beginners. When Bob was in the hospital, I took over the classes and I don't mind saying I was very nervous . . . The dancers were absolute darlings — they co-operated so well that I soon got hold of myself and we all had a ball. People I had never met before, from all walks of life, got together and had fun while they were learning . . .

Mo (Mrs. Bob) Gela
Cranberry Lake, B.C., Canada

ED GILMORE NEEDS HELP!

Inconsiderate persons broke into Ed Gilmore's parked car in Billings, Montana and made away with (1) luggage; (2) clothing; and (3), most disconcerting of all, more than 300 of Ed's letters, containing information on his schedule of when to be where, and many of them unanswered. S.O.S. Will everybody who expects Ed for a calling date please re-confirm with him? In fact, anyone who has not received an answer, should drop him another note — Box 191, Yucaipa, Calif.

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(Learning to Call—from Page 13)

dozen or so that are almost, yet not quite the same. To get by this I type the calls and have them handy to glance at just before calling them, should I need that last-minute help.

— Al Brownlee, Odessa, Texas

* * *

Early in my calling experience I learned calls by the memorizing method but I no longer try to commit every word to memory. I made full use of my most valued device, my tape recorder. On all my singing calls I first listen to the music and decide if I like the dance. If the music is good and the figure interesting I start calling the dance from the cue sheet to see if it is properly timed. Next I record the dance with me calling and then once with instrumental only. I lay back and play the recorder, watching the cue sheet once in awhile and trying to call the dance to the instrumental when it starts playing. At the same time I add my own words to fit *me*. I try to retain the original figure and break but by changing a word or line I can personalize the dance. After a few run-thru's on the tap recorder, I find the dance beginning to stick in my mind a little better.

Patter calling is another matter. I just practice a patter call for a while and change the wording and phrasing to fit me, again. I usually type out the patter calls to carry with me in a little notebook, my "memory jogger." I do not type out the entire patter call but just the basic figure of the dance. I can check this before the dance to refresh my memory.

The only advice I ever give when asked by young, budding callers is to **PRACTICE, PRACTICE, PRACTICE** — and cultivate the patience of Job!

— Bob Lucas, Waterloo, Iowa

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The only method I have to learn a square dance call is to get the pattern completely worked out in my mind first. Then I learn the "trimming," the patter or rhymes. There are so many new calls coming out all the time, there is no reason why a caller should have to learn a call which is not suited to his particular style. He should be versatile, all right, as the dancers enjoy variety — but there are limits to everything. My only philosophy is to try my best to "keep 'em dancing" now and for many years to come.

— Buzz Brown, San Diego, Calif.

SEASIDE DANCING

Every Saturday night during the summer is "Dancing by the Ocean" night at Oceanside, Calif., where Palomar Square Dance Assn. sponsors dancing in the Beach Stadium. The season goes thru September 6 and callers are both local and imported. The dances are justly popular, situated as they are to catch the cooling ocean breezes.

WINNERS ON PREMIUM PLAN

Square dancers all over the world are busily selling subscriptions to Sets in Order and thereby earning themselves or their clubs the exciting premiums offered. Latest of those to reap such rewards are:

Bert Harvey — Whistles & Bells, Capreol, Ont., Canada — Record Case
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Mrs. Calvin Hermon — Lima, Ohio — Club Badges.

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CONVENTION COMMITTEE STAND

At a meeting of the National Square Dance Convention executive committee on Sunday, May 31, 1959, at Denver, Colorado, a discussion was held at length concerning the proposal of certain individuals and their associates to form a National Square Dancing Association. After the discussion, a motion was made and seconded and passed unanimously that this committee re-affirm a resolution passed by this committee on June 20, 1958, in Louisville, Kentucky. This resolution read as follows:

"Discussion about proposal of certain individuals and associates to form a National Square Dancing Association. Motion passed unanimously that this committee go on record as favoring a minimum of organization for square dancing and that only on a local or state level, and that we oppose such a national organization."

On Saturday night, May 30, in the Auditorium Arena in Denver, Bud Dixon, 1958-59 Chairman of the National Convention executive committee, made an announcement as to

Square Dance CALLERS Two-Year Guarantee on CALIFONE "STROBESELECTOR" MOTOR

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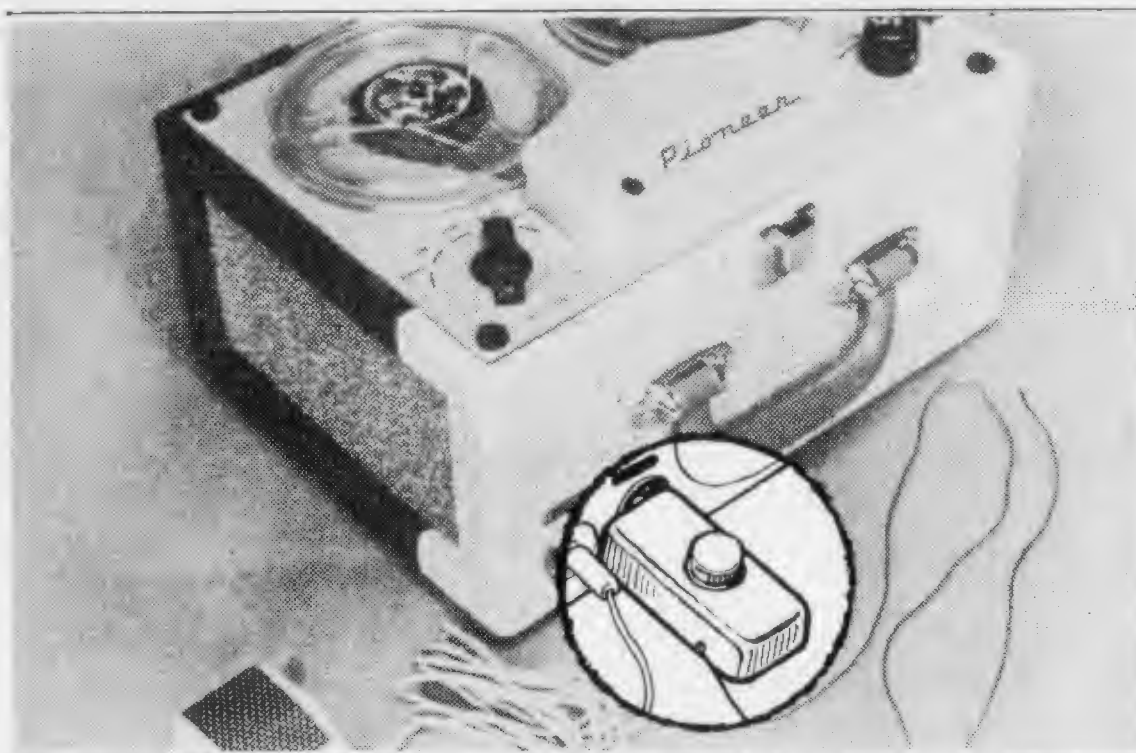
At the same time, all other parts on all Califones are now factory guaranteed for a period of one year, except for tubes, cartridges and needles. These latter three items will continue to have the 90-day factory guarantee. The labor guarantee shall remain at 90 days.

This warranty shall take effect January 1, 1959. Therefore, any units for which warranty cards have been returned to us since that date will be honored on the above basis. The new warranty is valid regardless of the form of the warranty card, provided it is dated after January 1, 1959.

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their feeling on this matter and received a round of enthusiastic applause.

SQUARE GEM

Need a little cash in the club treasury? Why don't you try the method of the Reel Heels Club, Bell, Calif., to coax in some dimes. For one of the club dances they featured a Dime a Dip Dinner. Everyone was asked to bring a hot dish and salad for a pot-luck and then was charged a dime for each "dip" of food he took up for his plate. The more folks who came, the more food to dip into and the more dips

the more dimes for the club, so guests were encouraged and club members were urged to participate in this unique idea.

— *Reel Heels, Clint Stovall, President*

(And so a crisp new one dollar bill goes into the Reel Heels' treasury for this Square Gem.)

WUPS! WRONG DATE

Bill Castner is calling for the Lock Haven Promenaders, Lock Haven, Pa. on August 15 instead of August 22, as noted in the June Sets in Order. A last-minute schedule change for Bill made this change necessary.

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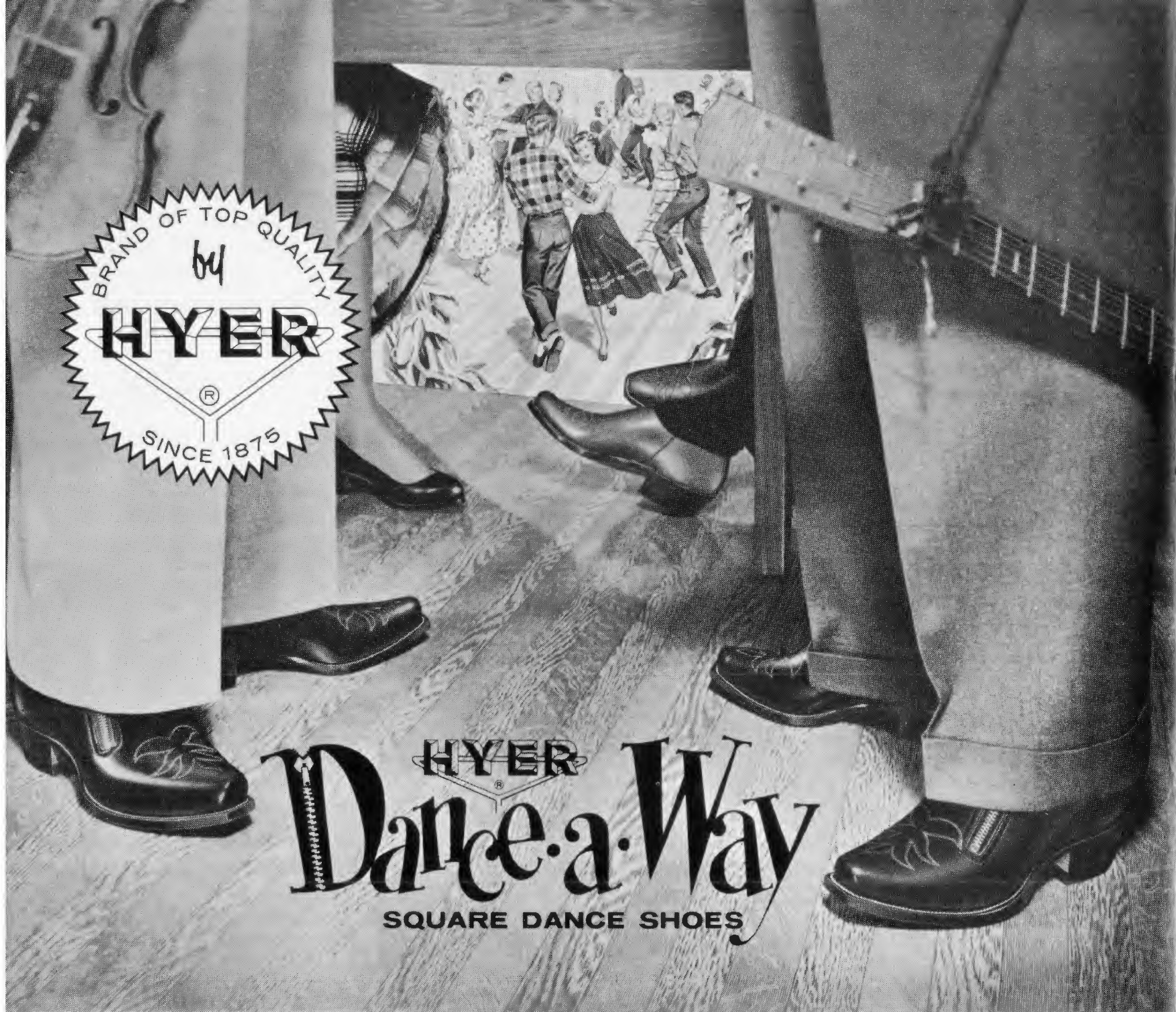
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ROUND ANALYSIS RESULTS

Results of the Sets in Order periodic round dance poll as to up-and-coming round dances read like this at latest analysis:

Rounds for Square Dancers: Waltz Caress, Git Fiddle 2-Step, Red Barn Rag and Star Waltz.

Rounds for Round Dancers: Waltz Tenderly, Siesta in Sevilla, Bewitching and Johnson's Rag.

Votes were divided on the two versions of Why Oh Why and Pussy Cat in the square dancers' division.

Dances of the Month as noted in various areas thruout the country, go like like: in May, Chicagoland Round Dance Leaders picked Rose Marie for square dancers, Rumba Rehan for round dancers; So. California's R.D.T.A. chose Pussy Cat for square dancers, Shore Leave, more difficult; Oregon's Sunset Empire Council chose Twinkle Toes; the Rogue Valley Callers chose Why Oh Why; No. Calif. Callers' Assn. chose Firefly; No. Calif's R.D.T.A. picked Forget Me Not; Salt Lake City's Round Dance Workshop chose Marcheta; the Indiana Callers' Assn., Rose Marie; Bow & Swing Magazine liked Twinkle Toes; the Kansas Round Dancers' Assn. chose Waltz Divine and Twinkle Toes.

MEMORIAL DAY CAMP

More than 200 square dancers, young and old, gathered for the Memorial Day Square Dance Vacation at Kauffman Camp on the shores of Chesapeake Bay. A full program provided "Late, Late, Late Dancing" from midnight to 4 A.M. and "Early, Early, Early Dancing" from 4 A.M. to 7:30 A.M.(!) In addition to dancing, eating, swimming, etc., the fireside program included an "invasion from Mars."

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The invasion forces consisted of 16 dancers from Pittsburgh headed by caller Harold Thomas and taw, Betty. The week-end was sponsored by D.C. area callers; Neil Carson, Art Hacking, Ruth Montgomery, Clair Young, Pete English, Don Horn and Carl Noland.

SQUARE GEM

Recently I decided that one of my squaw dresses was much too faded to look nice any longer, so I bought a package of blue Rit (dye)

and not only freshened up my dress but also tinted a pair of nylon stockings to match it. They turned out beautifully!

I wore the dress and matching stockings to our next square dance and had so many compliments that I later tinted a pair of stockings a light green to match a new light green squaw dress. A simple process made a nice change and I've had a lot of fun out of it.

—Lillian Buysens, Saginaw, Mich.

Lillian receives a crisp new one-dollar bill for this Square Gem. Have you a Gem for us?

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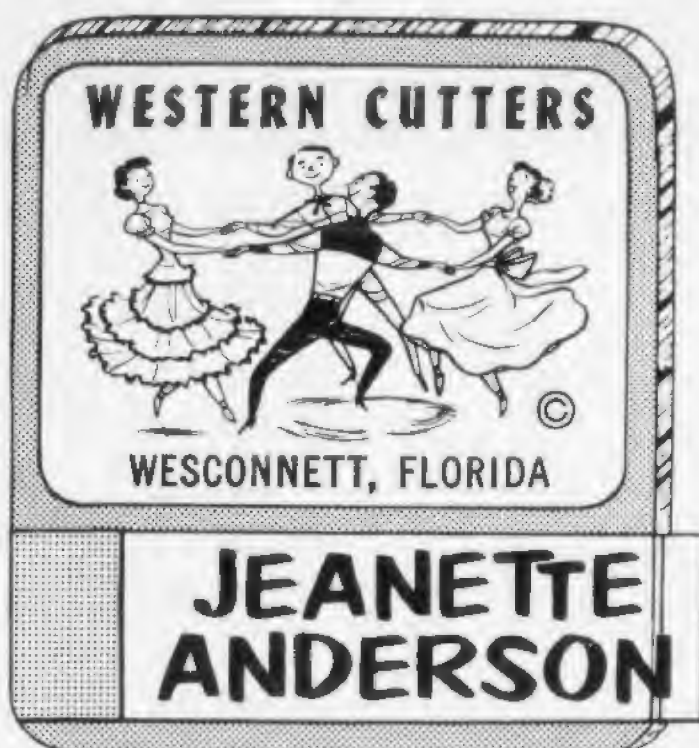
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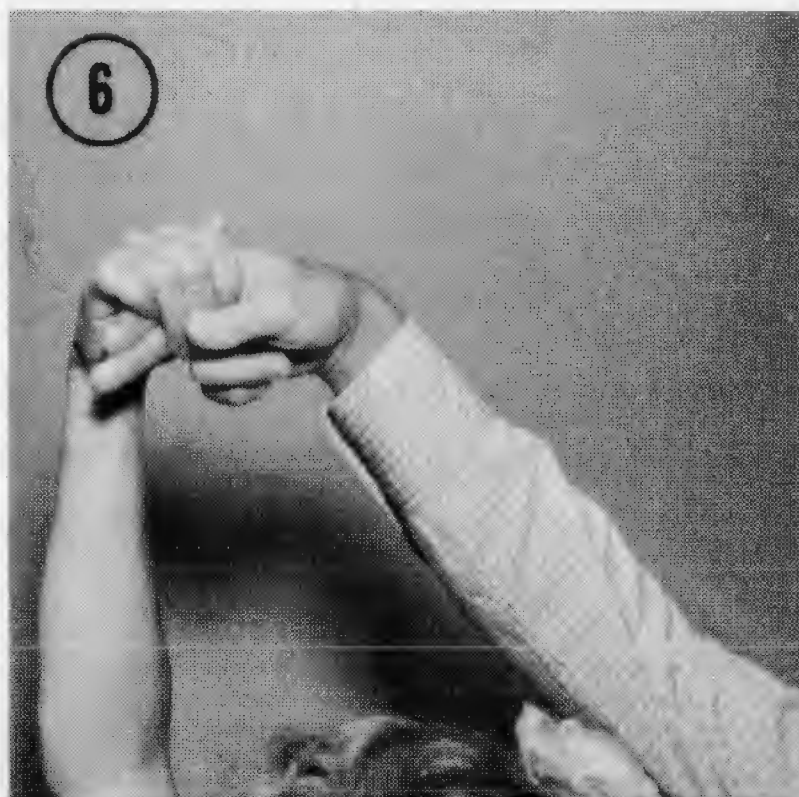
In their early lessons most dancers become aware of the fact that a firm hand hold just won't work during the lady's twirl and that some sort of a ball-bearing effect is needed. Another misapprehension is the belief by some men that ladies couldn't turn unless the men were there to give them a spin (1). This can lead to grim results.

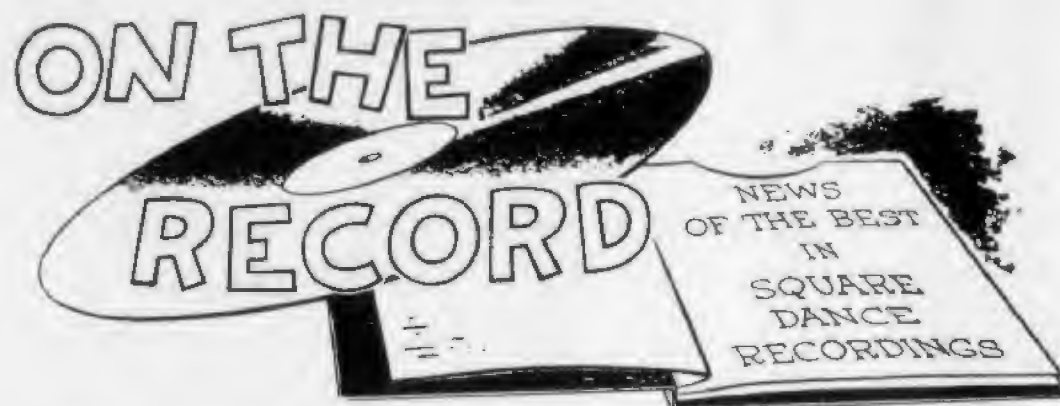
If you, the man, are looking for a more comfortable pick-up style, try this: When you meet your partner, right hand to right hand, ready to twirl to a promenade (2), raise the joined



hands as soon as you make contact (3) and hold your hand over her head (4) as a sort of "subway strap" for the lady to use as a support as she moves forward in her turn (5). Of the several comfortable holds being used

this "two-finger" model (6) seems to be quite popular. If the man continues his forward motions as the lady is turning beside him the progress of the square will be maintained as the couple gets into promenade position (7).





Many of the square dance recording companies have taken the summer month of August to emphasize some of their old favorites. However, there are some brand new releases this month and we are listing the records for which information has been supplied:

GRENN — #14002 Bye Bye Blues/Sophia (rounds).

SETS IN ORDER — #859 All-Time Favorites (Singing call instrumentals); #X2113 Hop-pin' Satan/Texas Gallup (hoedowns); #X2114 Phrase Craze/Pavalon Stomp (hoedowns); #X3107 Three O'Clock Waltz/Meet the People (rounds); #X3108 Montana Waltz/G K W Mixer (rounds).

SHAW — #215-45 Satin Slippers, #216-45 Carefree (rounds)

WINDSOR — #4654 Drifting and Dreaming/Ain't We Got Fun? (rounds)



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- ★ **MISSOURI** . . . WEBSTER RECORD SHOP, 124 W. Lockwood, Webster Groves 19
EARL'S, 105 West Seventh Street, Sedalia, Missouri

REPORT ON A MIRACLE

Miracles do happen—miracles brought about by a lot of hard work and good fellowship, as the Laton Square Oaks of Laton, Calif., can testify. It all started when the old hall where the club danced was just too dilapidated to use but contained so many wonderful memories the members were loath to give it up. A meeting was arranged with the Community Assn. and members agreed to put in time and energy as well as give a benefit dance and contribute funds. Club caller Mack Slatten offered to call the dance for free.

From 14 to 16 dancers showed up every night from 7 P.M. until midnight, painting, repairing benches, putting strips on the ceiling that was falling down, refurbishing the plumbing, replacing broken windows, building a clothes rack near the door, putting in a light over the entrance. John Billings, who sends this report, says, "And if you don't think a 40 x 80 hall takes a lot of paint, try it some time." Sum and substance was that the hall was redone in fine useable style, the club became a closer-knit unit because of this shared activity and all agreed it was a wonderful miracle.

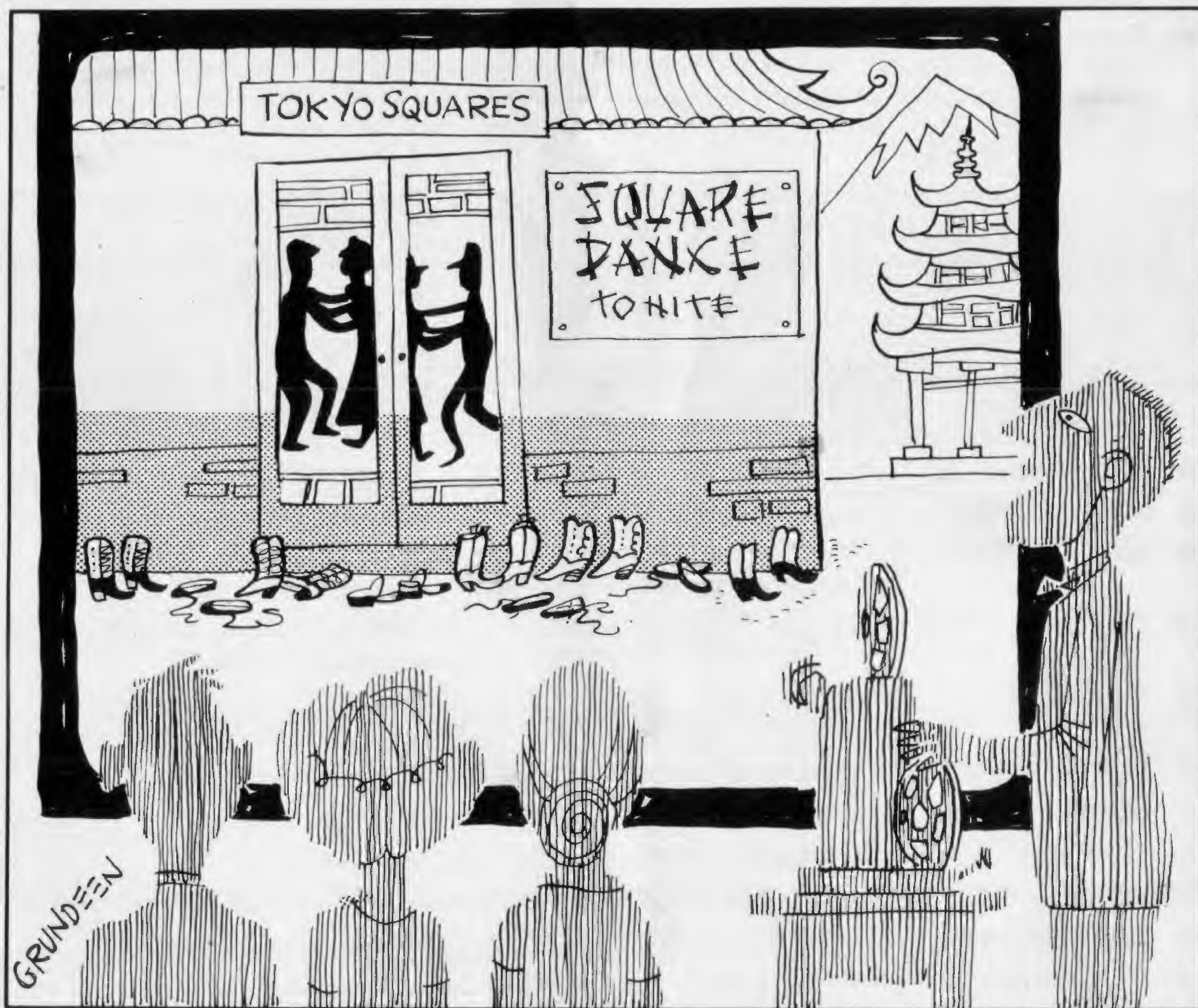
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- S.I.O. X2114—PHRASE CRAZE/PAVALON STOMP — hoedown instrumentals
- S.I.O. X3107—THREE O'CLOCK WALTZ/MEET THE PEOPLE — round dances
- S.I.O. X3108—MONTANA WALTZ/G K W MIXER — round dances



"... It was a little strange at first until we got used to it."



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For SUMMER ASILOMAR, July 24-29, 1960 you may enter the LAYAWAY PLAN by sending in only \$6.50 per person each month for eleven months.

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